

INSIDE FACTS

Of Stage and Screen

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LABOR UNIONS IN MOVE TO REVIVE JOBS IN THEATRES

NICKEL-TOP HOUSES ARE LATEST PLAN

A new theatre chain, purveying entertainment in continuous day and night performances at the tariff of only a nickel per head, is being considered by a local theatrical promoter, he disclosed in an exclusive interview with Inside Facts this week.

This promoter states he is now working out the details of a proposition that will, he believes, cause considerable flurry in the amusement industry. The following, briefly, are the chief points of his idea:

1. Continuous performances, day and night without cessation.
2. All performances continuously new; no repeat acts.
3. Admission, five cents per head for all comers; come when you like, stay as long as you like, which will enable the theatre to make money because—
- Little Capital
4. No production costs.
5. Little capital required. Theatres and halls now dark can be used without structural changes and secured on rental or percentage basis.
6. Performances by the biggest vaude and legit names, name bands, great symphony orchestras; prize fights, baseball and football games.

According to the promoter his idea is surefire because it not only will confer a great boon on the poorer strata of mankind without working ill on anyone else.

Radio Is Answer

The only equipment required will be a radio set with a good loudspeaker capable of filling the theatre without distortion, and the only staff needed will be a box-office girl and a doorman. No ushers will be necessary as the hall will be lighted, and no reserved seats.

The answer to all this, the promoter says, is radio.

According to this promoter there could be no serious objection to his taking advantage of radio broadcasts in this way, as he believes that once a program is cast upon the air, it is delivered for public consumption. In fact he thinks that radio stations might well cooperate with him in sponsoring his theatres, in that way tying up a certain house for exclusive reception from a particular station.

There is a great floating population.

(Continued on Page 3)



ORA CAREW
Featured in
"Philadelphia"
Vine Street Theatre, Hollywood

SUCCEEDS LUKAN

SEATTLE, April 3.—L. O. Lukan, for many years identified with First National Picture Exchanges on the coast, has tendered his resignation. Lukan was for the past three years manager of the local branch. Al Oxtoby, recently the branch manager in San Francisco, replaced Lukan here.

GORDON TO PRODUCE

"Captive Man," an original comedy by Henry Gordon, is contemplated for early production here at the Egan, but nothing is definite yet, either as to opening date, cast or director. Gordon is expected to produce the show himself.

BUILDING UP STOCK

M-G-M is currently building up its foreign-language stock company, following decision to make pictures in five languages without dubbing. Willard Mack is doing the interviewing, but no contracts had been signed the early part of the week, it was understood.

STAGE HANDS, MUSICIANS TO FINANCE SHOW

Acting to relieve the unemployment situation and banking on their belief that in-person entertainment is a big drawing card with the public, the I. A. T. S. E. and the Musicians Union local at Denver are planning to take over the Denham Theatre in Denver and open it with stock.

The house will be run as a co-operative enterprise by the two organizations, if the plans materialize. Opening date is set for April 20.

The experimental move is understood to have been encouraged by the national administrators of the two unions, with a likelihood that the plan will be attempted in numerous other cities if the Denver move is successful.

Counteracting Move

This is not the first time such a venture has been undertaken by theatrical union labor, and financial success has followed in some former instances. But at the present time, with musicians out of houses all over the country, and with stage hands also seriously affected by the talking pictures, it is the first time the idea has had the serious import of the present plan.

The contention has been made that the movie magnates are purposely discouraging stage shows despite added receipts which they would bring to the boxoffice, hoping that death of them will educate the public to go for the all-screen entertainment to a point where the added overhead of in-person entertainers will no longer be in demand.

More May Follow

It is to counteract such a move, as well as to provide employment for its membership, that the I. A. T. S. E. and Musicians are encouraged in the Denver venture, with other similar ones to follow elsewhere, it is reported.

Officials of the local unions said they did not know of any plans for a similar union labor cooperative venture in Los Angeles "at the present time," but they did not state whether such a move was to be expected here provided there is a successful tryout of the policy at the Denham.

NEW STREET PUZZLE

New fancy traffic buttons at Vine and Hollywood boulevard have the autoists guessing. No one yet found who understands one fancy swirl there that has no known counterpart elsewhere.

YOU'LL SEE IT IN FACTS

"JOEY" NEWS FROM HOLLYWOOD

LEAD DISAPPEARS. SHOW POSTPONED

Phillip Pizzi's production of "Slapstick," originally slated for opening at the Egan Theatre April 4, has been delayed by the disappearance of the leading man of the company, George Hackathorne. The cause of his disappearance and present whereabouts are unknown to the management, who have made arrangements to put a new leading man in the cast and proceed with the production with as little further delay as possible. Wallace Arthur has been given the part and is expected to have his 90 sides under control by Sunday, April 6, the new opening date.

Following is the complete cast: Wallace Arthur, Louise Bowden, Nina Cunningham, Frank Vaccarello, Robert Foster, and Carl Fredericks. Mrs. Jim Tully is director. Scale is \$50 and \$1. Patrick Carls and Phil Pizzi are responsible for the authorship of the piece.

WILL DIE IN THE FUTURE OR CURRENT YEAR

Exhibits can feel virtually assured now that they're not to be taxed the extra equipment costs for wide screen during the year 1930.

The movie industry which had been caught so badly by the Warner Brothers' talkie "experiment," was rather reluctant about putting into an record concerning the film until the ice had been cracked.

As stated in Inside Facts in the following opening paragraph: "Happy Days (on Grandeur film) at the Cathay Circle, first reaction in local film circles to the opening was that there would be no revolution, nor even a revolt, in the film business as a result of the wide film. A checkup this week showed that this opinion has been solidified during the ensuing period, and that the industry is completely 'cold' toward any wide film rush at present.

Fathe and Radio Pictures had been two studios which had been expected to follow the lead trail first, with Warner Brothers, Paramount and the other of the big ones, holding complete silence about their plans and evidently willing to trail farther back if the wide should catch on.

Pathe has the Spoor process, but there is nothing being done toward making any wide at the present time. RKO already had planned to produce "Disiana" in wide film, but that plan has been changed, with the picture to be released on standard width only. It was stated that one might be later in the year "as an experiment."

25 DAYS IN CHI

F. & M. Ideas now play 25 days' full time in Chicago, divided between five theatres.

AT BEGINNING, END

Elliot Nugent will play in the production and episode of "Romance," Greta Garbo's new picture.

Heavy Plugs Aiding Draw For Richman

SAN FRANCISCO, April 3.—By a fanfare of publicity and a series of novel exploitation stunts Nat Hoti has made United Artists' "Puttin' on the Ritz" at Publix's California one of the best attended pictures in the city. Holt tied up with all the clothes in the city for nobly window displays, labelling them all "puttin' on the ritz." In addition to tieups with a cigarette company and other purveyors of luxuries, even had the city's main street decked out in pennants and banners announcing this as "Puttin' on the Ritz" week.

News Notes of Dance Studios

James Cody, Earl Carroll's stage director at the Carroll Theatre in New York for five years, will join forces with Lon Murray, Los Angeles and New York City dancer, who heads his own school for stage dancing here and who produces the RKO Theatre here for 16 weeks. Cody, who will arrive from New York in two weeks, will assume charge of the production and contract end of Lon Murray's interests.

The Bad Murray School for Stage has engaged Professor Leo Darcy internationally known acrobat and physical culture expert, to teach professional acrobatics and conduct physical culture classes. It is Darcy's intention to combine the acrobatics with tap dancing, thereby recreating the "Acrobatic Tap Dance" which was in vogue 20 years ago. Classes will commence May 1.

The opening classes for children's classes in both tap and ballet dancing in the Wills-Cunningham Hollywood Dancing Studios will be patronized, according to Walter S. Wills. Two new classes are being held weekly in each form of dancing. Beginning classes will be under process of organization two weeks.

The Wallace Sisters, proteges of Earle Wallace, are the featured dancers in the new musical comedy, "Tonica," which is to open April 7 at the Craig Theatre in New York. "Tonica" opened in Washington, D. C., last week and the Wallace Sisters are said to have scored a decided hit.

William DuVall, who is well known in Los Angeles, having appeared in many local productions, is appearing in New York. They received all of their dance training from Earle Wallace.

AUDITIONS FOR MUSICAL COMEDY AT BILTMORE

Acting for Alexander Leftwich Show Manager Siegel is holding auditions at the Biltmore Theatre Monday, April 7, at 10 a. m., for all kinds of musical comedy people for a show which Leftwich plans to open in San Francisco.

The preliminary arrangements for the show's opening have been made. It is entitled "Hi There."

FRENCH CO. FOR EGAN

Andre Ferrier is planning to bring his French company to Los Angeles from San Francisco to play their repertory of French language plays. The Egan is the American States Association, and the proposition looks fairly definite for an opening within the next few weeks.

WHITSON GOING EAST

R. D. Whitson, president of the Southern California M. P. T. O., is on his way to New York to attend a directors' meeting of the American States Association. The local body have only been members of the Allied since December, and this is their first representation to the deliberations of the national body.

NOISELESS CAMERA

A new noiseless camera is being perfected for sound photography by T. O. Pally, the man who organized First National Pictures, and was the first exhibitor of motion pictures in Los Angeles in 1909 and owned the old Broadway Theatre on the site where the May Co. department store now stands.

ROBBING W. C.

An epidemic of boxoffice robberies has struck West Coast theatres in Southern California during the past week or two. In every case, it is stated, the same two bandits have been responsible, although they have not always been successful.

ROSCOE ATES CAST

Roscoe Ates has been cast for a part in King Vidor's M-G-M picture, "Billy the Kid."

STORY SERIES OF SIX WESTERNS

Al Neitz is starting production and direction on a series of six westerns April 14 for National Pictures, Inc. The production concerns for the Big Four Film Corporation of New York City.

Six westerns for the same concern are now being shot at Universal by Harry Webb, who is now doing the second with Jack Perrin in the lead.

Both series are being made under supervision of Harry Taylor, vice-president in charge of production for the Big Four. All are six or seven reels.

First picture Neitz will take his company to Kernville, Calif., and to Death Valley. For the second, location will be in the cave-dweller country of New Mexico.

Cast is Lane Chandler, the lead, Aileen Goodwin, Sheldon Lewis, Marguerite Ainslie, a new find among the picture ingenues; Mary Carr, Buffalo Bill, Jr.; Pete Morrison and Bill Patton.

LAUREL AND HARDY IN EVANSTON BUSY

Back in Evanston, Ill., there's a fight on as to whether or not there shall be theatre amusement on Sundays. And in the heart of one faction is passing around the following handout:

BE NOT ALARMED ABOUT VAUDEVILLE TALK: IT IS PURELY SUBTERFUGE. Vaudeville is out of date. Evanstonites, who are modern and know that vaudeville is dead. They also know that Evanston never will attempt to revive it here in Evanston.

The talking pictures are far superior to vaudeville and any of the old forms of entertainment. It is the motion picture entertainment that we are asking for on Sundays.

"When permission is granted for Sunday theatre entertainment we are assured of first motion picture entertainment without vaudeville. At the same time, excellent drama and musicals that are available on Sunday in the future will not be barred."

THE YES "Evanston Committee for Theatre Entertainment."

OPENS SCHOOL

Dana Warren, the dancing xylophone girl of vaudeville, has opened a studio at 720 Garfield avenue, South Pasadena, where she is now ready to accept pupils for music and dancing.

FOLLIES FINISHED

Ben Stoltz finished up his shooting of the Fox "Movietone Follies of 1930" last Tuesday night, and the picture seems highly set for the job. Owing to the fact that song-and-dance films seem on the wane, it is understood final release will be using for as early a release as possible.

NACIO PAYS

Nacio Herb Brown, song writer, will pay a visit, \$750, youth under a court order, passed this week. She wanted \$2400 a month, and said that Brown earned about \$5,000 a year and had \$450,000 royal rights.

Stock Healthy With 150 Now In Operation

According to Henry Duffy there is more stock company in successful operation in the United States now than even before the advent of the talkie.

In 1920, he says, there were 75 stock companies throughout the country while now there are 150, which proves, he claims, that legitimate theatre is in an exceedingly healthy condition.

Readers' Views

Editor, Inside Facts, Los Angeles, Calif.

We of the stage doff our hats to your publication for its consistent stand in the matter of bringing stage shows back to their proper position in the other publications were sounding the death-knell of flesh-and-blood entertainment. Inside Facts held true to the performers and never threw up the sponge. And don't think we don't appreciate it.

Now that it begins to look like "Happy Days Are Here Again" every performer who is fortunate enough to secure a booking should see to it that his act is timely and up-to-date. Let's not just begin again where we left off by digging into the trunk and dragging out the old act. Each and every one should strive to get the best material possible and build our acts so that stage shows will come back to stay. If not, then it will be just too bad. The theatre-going public have good reason to remember all the old gags and songs just as well as the performers who try to use them. Let's be new and original in the come-back endeavor, and if anyone brings forth a relic of the past here's hoping Inside Facts will them about it in their reviews.

Yours for newer and better acts, (Signed) TONY FARRILL.

Oakland, Calif.

Editor, Inside Facts, Warner Bros., Towntown Bldg., Los Angeles, Calif.

I am a regular reader of Inside Facts even though I am not a member of the theatre or motion picture industry. I enjoy your criticisms and editorials on pictures and on actors and actresses.

I believe there are many people like myself that read your paper and yet are not connected with the motion picture industry. I'm just about. I get quite a satisfaction out of the reviews and stage presentations of the pictures as it seems to be on "smut" and cheap wit is very encouraging.

The so-called censoring of acts on "time" seems to be lagging behind. There have been numerous acts I've seen lately, not to mention vaudeville acts, and all in the presentations, that have been very smutty.

There has been some criticism on Belle Baker's picture "Song of Love." It was too smutty! That sob stuff is out! So these somebody says. Well, for one thing, Miss Baker should be congratulated. Her part was convincing and I do not see why such a picture should not be in the office hit. It would be if the people were educated through pictures to themselves. Pictures can true to life. "These 'real' pictures should rate, and I think they should. The picture is printed on 13-16 weeks here in Oakland at the Fulton? Because it was true to life. It was real. It was dramatic. I say it's real in our attempts to sell ourselves, our acting and our personality.

I have seen a number of actors and actresses in the time off already, and they seem "real" to me after the stage—why not "real" on the stage?

Why does Scott Sanders make such a hit? Because he's himself; he's not a fake.

I'm not advertising any certain acts but hoping to show that if one acts himself, he'll be better appreciated.

In other words:

Don't try to be someone else—yourself got a big job being yourself.

Keep up your good work—keep it up also here in Oakland see you get an edition of your programs and be more real. This goes for all people.

Galen M. Harvey

CIVIC BOOST MOVE

An official move to make permanent the Civic Repertory Theatre now producing successfully a succession of plays at the Hollywood Theatre was undertaken during the past week when a temporary committee was formed to appoint a Civic Committee, which function it will be to devise a plan to provide the financial support for the theatre to carry out the movement. A definite program is expected to be developed within the next couple of weeks.

CHANGE DECEMY CHANGE PERMANENT S. F.

The Mayran, which has a none too successful experience, with M-G-M's Marion Davies picture, "Marianne," is to take another fling at the talkies with Tiffany's "Journey's End." The present enterprise is under the guidance of the Franklin Production, which has a lease on the house, and recently presented "Oh, Susanna!" there and has another play in prospect to follow the first.

Opening of "Journey's End" is set for April 10, with an indefinite run to follow. Top will be \$150. According to Sid Algiers, general manager for the Franklin Productions, of which Franklin Warner is president, the new house in the region has been bidding for this limitation of the phenomenon successful stage war. Algiers was formerly a high production executive on the Tiffany plan, and his contract are thought to have had influence in winning the picture for the Mayran.

"Journey's End" is a new show to go into the house under the Franklin banner.

The play by Arthur Gregor will be opened in San Francisco May 12, and the Los Angeles run will follow.

According to present plans the complete cast is to be brought out from New York, though a consulting cast will be used. Mary Duncan may do the lead.

F. AND M. SIGN NEW IDEAS ACTS

Fanchon and Marco have signed a new batch of acts for their circuit, including Vernon Stiles of the Metropolitan Opera who goes out in the "Milk Way" opera, and Hull for the "Candyland" package; Slate Brothers for the "Hawthorne" package; the Stroud Twins, heading six teams of twins for the "Twins" idea. The Twain Troupe of Arabian athletes has been booked for an idea not yet named.

Bob Mathews, originally in the "Milk Way" opera, were retained at headquarters to instruct girls in ball walking, tight wire walking, juggling, stunting, trapezing, giant swinging, unicycling and other circus stunts.

MARATHON STILL ON

A skating, dancing and walking marathon which started at the Hawthorne Theatre, is going on with 48 couples is going on with ten couples still in the ring. Capacity crowds gather nightly at 50 cents a head and four vaudeville acts are provided for their entertainment. Three orchestras keep the music going every day. The enterprise is handled by the Parks Theatrical Agency.

BACK TO PRODUCE

Edward Beck, musical show producer of New York City, who was signed by George Olsen to stage the floor show at Olsen's night club, has been called to New York City. Beck arrived here early this week and is currently selecting ensemble girls.

He Buys Own Coat Back for 5-Cent Piece

During a full run in shooting at one of the studios an extra on the picture went among his fellow extras offering to sell his coat for five cents a chance.

After the drawing had taken place the coat was declared and the raffler carried the coat over to him.

"Why, you—!" exclaimed the winner. "That coat was stolen from me over at the studios last week."

Picture Reviews "Previews" Shorts

By A. H. FREDERICK

"CHASING RAINBOWS" M-G-M PICTURE (Reviewed at Loew's State)

This is frankly a follow-up to "Broadway Melody," but differing in the following points:

The novelty of this type of picture (sentimental) has worn off, but is at present just about the most theatrical in the calendar.

The comedy team of Marie Dressler and Polly Moran have been added, and that's a lot in a picture.

It is similar in that, whereas the "Melody" has had a couple of best-sellers to the public eye, and "Broadway Melody," the current picture, has two big ones in "Happy Days Are Here Again" and "Lovable You, Lovable Me."

And they are further similar in that little Bessie Love again puts across that appeal which gets under the skin and makes what might be very trite situations real thought moments. She's got a certain way to make the close case caught as yet, and it's a deft one.

The story is set amidst that backstage talk which has not become as theatrical to the public eye as the story is equally as trite. It opens with Bessie and Charlie King, a young mailman, who have worked themselves up to musical comedy, King being the male lead and Bessie the ingenue.

Bessie loves Charlie, and Charlie really loves Bessie but doesn't know he does. He makes a practice of telling desperately in love with every new leading woman who joins the show.

The story enters one of the vampish-type and straightaway Charlie falls for her. She is the sweet-heart of another of the company, but is going to be married to marry him if necessary, because of the Broadway contracts which he has.

Bessie spots the situation, but when she attempts to right it, she is the one who carries the banner. Charlie discovers his mistake, and he and Bessie are nearing a matrimonial point, but at the last moment she is vamped into marrying the other girl.

Which carries on down to the final performance of the year, at which time an end scene is shown the whole truth to the lad, and the strains of "Happy Days Are Here Again" are sung, and the romance between Bessie and Charlie runs in the clear.

The final sequences, long shots and close-ups of the last act of the show, are in technicolor and on a big screen—not grandeur but the projected picture is used in Paramount's "Wings."

EXHIBITORS' VIEWPOINT: Being a "Broadway Melody" follow-up, the picture is a sure bet of Marie Dressler due for word-of-mouth boosting, this should do the bonafide good.

PRODUCERS' VIEWPOINT: Whoever added the Dressler-Moran combination to the picture takes the bow. They save the best for being just another backgagger, with Marie following the habit which the development of the picture is grand larceny upon all occasions.

Charles Reisner directed, and did it well. Not only in the picture but the laugh situations to that nicely defined limit point, but also in the more dramatic moments he never lets interest lag.

The story was by Bess Meredith—or so the screen says—though it is not so. It is the best of the times already, slightly varied. The small timer who makes good and forgets the little girl who stood there, said, "I am, said the writer, is my refuge and my strength and an ever-present help in time of need.

Wells Root did the adaptation, and Bess Meredith should thank him.

CASTING DIRECTORS' VIEWPOINT: Marie Dressler again writes herself in solid as her own premise, come any neck-and-neck with the few good comedians. Polly Moran's lustre is not as brilliant as in the picture in the aura of Marie, but Polly

"THE STEPS OUT" FOX PICTURE (Reviewed at Loew's State)

Fox unleashed its so-called "youth brigade" for this one, but two of an older generation took hold of it from the youngsters without seeming to mind the effort. William Collier sr. and Elizabeth Patterson were the duo who carried the picture.

The picture is a screen adaptation of the old standby stage play, "The Family Upstairs," with some so-called "screen angles" written in, such as a dancing contest, which are well up to the standard of the stage part of the entertainment.

William Collier supplies laughs at a rapid rate, and it is due to his ability that the picture owes an easy, entertaining flow. In this credit, a fair share must be attributed to the nice direction of Hamilton McAdams, turning out his initial Fox offering with great credit to himself.

The story of the bickering family too well known to need repetition. Tully Marshall, who is not remembered it, suffice it to say that it is the story of an inter-generational, too-tasty mother who constantly draws herself out of the chances for marriage by her officiousness, well meant but destructive. The comedy is carried by the bickering of the family, which numbers father, mother, and a son.

EXHIBITORS' VIEWPOINT: An average program booking from the standpoint of entertainment, without any draw means to build up trade.

PRODUCERS' VIEWPOINT: The picture is a good one, and it has given to this picture. It moves along interestingly and well seasoned, but it is having no dull moments to mar it.

Harry Delf did the adaptation for the screen, and it is due to the play being well chosen, and well rounded out by original lines. The picture is a good one.

CASTING DIRECTORS' VIEWPOINT: William Collier sr. proves that his place in the talkies should be as high as on the stage. He lends himself to the camera excellently, and closeups are his meat. Easily one of the best of the picture.

CASTING DIRECTORS' VIEWPOINT: William Collier sr. proves that his place in the talkies should be as high as on the stage. He lends himself to the camera excellently, and closeups are his meat. Easily one of the best of the picture.

Elizabeth Patterson is an ideal team-mate for him. She puts across her assignment most sincerely and most convincingly, and her bit of pathos is excellent.

Marguerite Churchill is as lovely as ever, and as readily wins and holds the full sympathy of the audience. Her restrained manner of handling her situations is most refreshing.

Reverend, playing opposite her, is quite adequate to all the demands of his standard-type role. The good perspective of the camera is well used.

Dixie Lee and Charles Eaton bring youth to the picture of the younger members of the family, and Jack Benney rounds out the credited cast satisfactorily with one sequence.

nevertheless comes through with colors flying.

Bessie Love maintains the high rating she took with "Broadway Melody," knowing as well as of them how to win the audience's sympathy a hundred per cent without being unhelpful.

Charles King is okeh as the two-time revue singer, though his singing moments are his best.

Jack Benney comes through with an excellent performance as a roadshow manager, having both ability and screen presence. The naughty revue star hadn't decided to reform and marry Bessie, but the audience would have been just as well satisfied to see her get Jack. That's the kind of screen appeal he has. He's ripe for the comedy.

Nita Martin plays the haughty vamp broadly but adequately, and sings on a note to advantage. George K. Arthur and Gwen Lee contribute bits, with Eddie Phillips rounding out the cast.

Cast is being considered for Ann Harding in "The Sign of the Cross," Mary Astor, Monroe Owsley and William Holden have been signed. Edward H. Griffith will direct.

"MURDER WILL OUT" FIRST NATIONAL PICTURE (Reviewed at U. B. Downtown Theatre)

This is a mystery story with an extremely neat twist, directed by Clarence Badger for full effectiveness. Add to this an able cast, with one exception, and it is a good program for pleasing the audiences who want 'em thrilly and tangled.

At times the melodrama is overdone, but strictly technical viewpoint, but from the standpoint of keeping interest up, it maintains a good consistent pace. The one "kick" which registers all too much is the sudden arrival of a submarine at the critical moment. Strongly reminiscent of the big thrill of the old-time mellers, with the soldiers arriving with waving banner at the critical moment.

But it gets by. The story opens with Claud Allister very much afraid of being murdered by Chinese blackmail gang. In fact he's positive it will happen. And it does.

The doctor, gets similar shock, and not paying the money, also disappears.

British detective who "knows all about the Orientals," comes into the case, and he, too, disappears.

Next on the Chinese gang's list is the hero, Jack Mulhall. The blackmail demand threatens as the detective, and to his fiancée, played by Lila Lee.

So Jack goes out to meet the blackmailers, and he is killed. He can raise, and then comes the denouement, which is plenty puzzling.

EXHIBITORS' VIEWPOINT: This is A-1 entertainment of this type. No trash, but should be seen, and it is a good picture, sitting above average where kids are among the patrons.

PRODUCERS' VIEWPOINT: Clarence Badger knows how to work up the thrills, and to keep mystery on the crescendo.

CASTING DIRECTORS' VIEWPOINT: Claud Allister is playing the first of the murdered men, does the best work he has for the picture, and he has contributed to the talkies, and he has completely very good performances previously.

Lila Lee is up to her usual high standard.

Jack Mulhall works too hard for fullest effectiveness.

The picture is good, this type of part being more congenial to his abilities than the comedy roles which are frequently assigned him.

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Cast is being considered for Ann Harding in "The Sign of the Cross," Mary Astor, Monroe Owsley and William Holden have been signed. Edward H. Griffith will direct.

"HELL HARBOR" U. A. PICTURE (Reviewed at U. A. Theatre)

This is thoroughly good screen entertainment. It has the elements of action, exotic allure, suspense and excellent continuity and dialogue, all directed for maximum effectiveness by F. J. Gönig.

Lacking a certain emotional elation, it is by no means the picture to be rated among the best of the year, but from a purely entertainment standpoint it provides a completely satisfying evening.

The good qualities of story, setting and adaptation were enhanced by the excellent casting, best exemplified by the work of Jean Hersholt, Gibson Gowland and Paul E. Burns.

The Henry King touches are apparent in many points in the story for instance in the continual squeak of Hersholt's shoes. This sound seems to play a neat accompaniment to the character he represents.

The scene is some mythical spot in the South Seas. Luke Vale is the daughter of a degenerated white inhabitant, played by Gibson Gowland, a plutocrat of the island is Jean Hersholt. He is counting on the sale of certain of his pearls to finance a trip to win Luke to his wife, through a barbaric custom. The man he hopes to sell to is an American trader, played by Paul E. Burns.

But, of course, Luke falls in love with Holland, and he becomes interested in her, and she, in turn, has murdered Hersholt and has turned been killed by a friend of Luke's, they all away together.

EXHIBITORS' VIEWPOINT: This is very good program fare for theatres where the patrons choose to see the producers' entertainment to its own scale.

PRODUCERS' VIEWPOINT: Henry King's direction is splendid, and he has the opportunity for scenic effectiveness to enhance the interest he maintains in the story and the locale.

Clark Silvernail has an adaptation and dialogue which are A-1. The picture is a good one.

CASTING DIRECTORS' VIEWPOINT: Jean Hersholt and Gibson Gowland divide the acting honors in this picture with Paul E. Burns. The picture is a good one.

Hersholt has caught most convincingly his character of a money-loving man, and he has completely very good performances previously.

Lila Lee is up to her usual high standard.

Jack Mulhall works too hard for fullest effectiveness.

The picture is good, this type of part being more congenial to his abilities than the comedy roles which are frequently assigned him.

Bessie Love maintains the high rating she took with "Broadway Melody," knowing as well as of them how to win the audience's sympathy a hundred per cent without being unhelpful.

Charles King is okeh as the two-time revue singer, though his singing moments are his best.

Jack Benney comes through with an excellent performance as a roadshow manager, having both ability and screen presence. The naughty revue star hadn't decided to reform and marry Bessie, but the audience would have been just as well satisfied to see her get Jack. That's the kind of screen appeal he has. He's ripe for the comedy.

Nita Martin plays the haughty vamp broadly but adequately, and sings on a note to advantage. George K. Arthur and Gwen Lee contribute bits, with Eddie Phillips rounding out the cast.

Cast is being considered for Ann Harding in "The Sign of the Cross," Mary Astor, Monroe Owsley and William Holden have been signed. Edward H. Griffith will direct.

"HONEY" PARAMOUNT PICTURE (Reviewed at Paramount)

All depends upon the way to make this a good picture. The cast is excellent throughout, the story is amusing, the dialogue is exceptionally clever, the direction makes for swift-moving entertainment, and the picture is a good one.

With Nancy Carroll and Stanley Smith heading the cast, the picture room starts to screen with "Sweetie," though the theme is entirely different. Nor do Harry Green and Zasu Pitts manage to put the fun into "Honey" that Jack Oakie and Stuart Erwin injected into "Sweetie," though Green does well with his assignment and receives most able abetment in laugh-getting from Richard "Skeets" Gallagher and from Little Mitz.

Miss Carroll's personal charm is as attractive as ever, and the cast supports her excellently.

The story has been practically adhered to strictly in the transition from stage to screen, with the exception that some parts have been written in to build up the picture.

There is still the plot by the aristocratic Southern girl and her brother to pose as cook and butler to the aristocratic Southern girl, and she, in turn, has murdered Hersholt and has turned been killed by a friend of Luke's, they all away together.

EXHIBITORS' VIEWPOINT: This is neat entertainment and a good picture, sitting above average where kids are among the patrons.

PRODUCERS' VIEWPOINT: Direction by Wesley Ruggles is excellent, with a perfect interweaving of comedy and serious moments. A negro jubilee scene, in which is introduced "Sing, You Sinners," is of special merit for its excellent directorial handling.

CASTING DIRECTORS' VIEWPOINT: Nancy Carroll is as engaging as ever, and handles the role for the appeal the audience draws.

Stanley Smith is quite satisfactory in his part, and he is called upon for many very difficult moments.

Richard "Skeets" Gallagher was admirably cast as the brother-butler, with Harry Green having a funny but not his funniest part as Jewie.

Lillian Roth exhibits both ability and good screen presence as the aristocratic Southern girl, and the latter part being admirably done by Jobyna Howland.

Little Mitz does the kid part to perfection, having both trouper and a good talent for putting across songs.

Charles Sellon complete the cast.

PIVAR BACK AT U

Maurice Pivar has returned to Universal as film editor, and will replace Ed Andrews, who recently resigned.

R-K-O BUYS LAND

R-K-O Studios have purchased 150 by 2300 feet on Marathon Street and North Windsor Boulevard, and have the present studio property at Melrose and Cower.

EARLE WALLACE

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CASTING "HOLIDAY"

Cast is being considered for Ann Harding in "The Sign of the Cross," Mary Astor, Monroe Owsley and William Holden have been signed. Edward H. Griffith will direct.

BIG STAGE MOVIES NEW PAN

THINK NEW CODE MEANS END OF MOVIE FOR CENSORSHIP

Whatever slight chance there was for the fanatics to obtain laws for more stringent censorship of pictures than now exist in the various states has been completely frustrated by the action of the Will Hays office, in announcing a new code of ethics in the production and distribution of pictures, was the opinion this week concerning the code, made public Monday.

The industry, by and large, seemed to consider the financial aspects rather than the ethical implications, and in such consideration they declared the move one with excellent results in prospect. There was no question that the talkies were raising a problem, through a belief which some studios seemed to entertain that at least one, and preferably several, very broad lines or situations must be instilled into every picture to give it that illusory something known as boxoffice. The pro-censors were finding in this a ready argument for various schemes which, doubtless, would, if carried to their hoped for limit, caused regret.

PLAYHOUSE WILL PRODUCE 'PARIS'

A legit production of "They Had to See Paris" opened at the Pasadena Community Playhouse April 10. George Reis is cast in the role taken in the picture by Will Rogers. Reis was featured in the recent revival of "Our American Cousin." Alice Eliot Hodgkin has the Irene Rich supporting role.

Others in the cast are Lucy Lauder, Charles Bruns, William Pray, Richard Yates, Robert Krumm, Howard Earling, Eugart Verian, John Gayley, Oslaw Stevenson, Al Willard and Jane K. Looibroun.

Mack Bissett, of the Bissett Dancing Studios, is training mixed groups of 14 for booking intact to stage shows. The latest such group is to be graduated, opens soon in a Fanchon and Marco Idea.

BENEFIT DRIVE SET

The N. V. A. benefit is to be held this year on April 23 at the Shrine Auditorium. At a preliminary meeting called by Harold B. Frank, West Coast president, those present included J. J. Murdoch, Mo Silver of the Warner Circuit, Harry Weiss, Gus Eysel of Public, Frank Vincent and Cliff Work of RKO, and Fred Beetsworth of the Hays office.

TEAM HAVE SPOT

Baron Emerson and Count Baldwin, vaude team, have a dine-and-dance spot known as "The Chateau" at 12923 Wilshire boulevard. Culver City. Motto of the place is "Horn in with the Nobility."

James Madison

AUTHOR AND SCENARIST

465 South Detroit St.
Los Angeles

(Phone ORegon 3407)

VAUDE IN PROSPECT FOR EGYPT WITH IDEAS AT PANTAGES

Despite printed stories to the contrary, the new Pantages Theatre in Hollywood will have a stage show policy, it was learned this week.

The opening show will be a specially produced elaborate offering with approximately 60 people in it, it is stated.

Thereafter it is expected the Fanchon and Marco "ideas" will play this house instead of the Egyptian, maybe getting them for their first Los Angeles showing, and following a break-in week at the Fox-Colorado Theatre, Pasadena. Slim Martin and his Orchestra will be the music.

Egyptian Plans

The Egyptian is understood to be slated for a second run picture policy, following the opening of the Pantages house, with W. C. vaudeville for stage entertainment, or else the house is up for disposal to an independent. One story reports that it is Sid Grauman, who opened the Egyptian, will take it back again and turn it into a run house for specials, with a revival of the Grauman prologues for which he was famous.

Name of the new house will be the Pantages-Hollywood.

Stories that the house would be handled by the latter, the contract is for five years, providing for a 50-50 split between the two groups, and with provision that management shall be by the Pantages' two sons, Rodney and Lloyd.

Picture Not Set

The opening picture has not yet been set, but it is reported that negotiations are still on for Cadogan's "Hell's Angels." As the opener, which, if this big picture is obtained, will be a gala one with the theatrical elite, and with two-day policy, the house will go on a weekly change basis. Prices for the house, built at a cost of approximately \$1,200,000, will sell 2746.

Opening date is not yet definite, but is planned for either the seventh or the fifteenth of May.

'STUDENT PRINCE' BEING CONSIDERED

A revival of "The Student Prince" is being considered for production at the Majestic Theatre, Hollywood, probably about next week after the "Desert Song" closes.

The production is not as yet definitely decided on, but auditions are being held and some tentative casting being done pending the close of the former ten.

Julian Fowles has charge of the production, and while no confirmation forthcoming, it is generally understood he is acting for Louis Macdonald and Lillian Albertson. The production is of "New Moon" and "Desert Song."

If "The Student Prince" goes into production it will require an entirely new cast, as the present company at the Majestic leaves for San Francisco to show the "New Moon" there for probably six weeks, with a roadshow tour of the coast a possibility after that.

TO STAGE MINSTRELS

Joe Feder, of the Patrick and Marsh office, will stage the Maryland Minstrels, an annual affair at the Maryland Hotel, Pasadena.

PAUL SMITH HURT

Paul Smith, writer of many well known musical shows as well as a number of recognized vaudeville acts, fell and broke a collar bone and is confined to his bed.

TRAFFIC NOT MEANING MORE TO PUBLIC IN TALKIE ERA

One noticeably growing tendency among the picture theatre patrons is to select pictures by producers' names, according to a survey of opinion gathered from exhibitors both here and in smaller towns hereabouts.

The general comment was that currently there is a bigger trend toward shopping by trademark than there has been at any time since the very early days of Fox, Essanay, Triangle, etc.

The smacking of the old star system by the New York influx caused the change, it is stated, and patrons finding that a star name, if in a weak story and with a poor supporting cast, meant a bad evening. They were no longer willing to sit and gaze at their idol. That idol, if in an inappropriate feature, didn't mean a thing.

Then came the new hits from the stage, people such as Lawrence Tibbett, Maurice Chevalier, Winnie Lightner, Nancy Carroll, Ruth Chatterton, et al., and the names of the former favorites—Bessie Love and Lila Lee, not to mention the stellar ascent of silent day so-so's, Warner Baxter. But even above this the supporting casts developed such potentialities for drawingly power that an all-around good cast became a greater insurer of a good boxoffice investment than any one name.

Seek Guarantee

The public got wise that the way to be assured of a good picture was to insist that the picture be purchased by the producers' name, the exhibits say, and a surprising resistance has been met in telephone queries to whom the picture under discussion, and who else is in the cast besides the lead.

The star system will continue, it is stated, but the wise exhibit is drawing more prominent play than ever before to the support and to the name of the manufacturing company. Instances after instances cited in which exhibits ascribed more than 50 per cent of the draw to the support players, and other hefty percentage to that of the studio. Which leads to the conclusion that the wrecking of a star is even more simple nowadays than formerly. And, vice versa, it is far easier to make one. Take any personable players above average ability and give them a series of good vehicles, and the chances are good that they'll turn into real draws, the exhibs claim. One instance of meteoric rise since the coming of the talkies is cited as an outstanding example. This feat star, who is distinctly middle grade in appearance, ability and appeal, has gone over with a big bang merely because every one of her vehicles has been across-proof and with a supporting cast which was so good that the picture generally was stolen from her. But she gets the credit.

Two Cases

Another feat star, who was big in the silent days, is fading as rapidly as the other is rising, it is said, and for no reason except that she is put in one vehicle after another without that which the public desires. The latter outcome of the former ten is also has it on her in looks and screen magnetism, but all of her pictures are dragged down by the nature of the stories selected for her.

Of course, they admit, no amount of good stories or good support can altogether salvage a picture which is pulled down by her own weight. For instance, "Footlights and Fools" was both a neat enough story and was well

cast and directed. But it didn't save Colleen Moore. And Corinne Griffith's pictures were well put together, but also were costly among those missing. And Armida, by her vivid personality and ability, was fished out of the Latin-American firmament to dim whatever radiance Lupe Velez and Dolores del Rio had in the silents, despite better chances the latter two had.

Another phase of the new shopping trend, it is declared, is the added significance of directors' names. The public is more and more learning to trust directors who have given them good pictures consistently, and to feel that this is a guarantee of good talkie entertainment.

All of which is founded on the fact that it takes but little to mar a talkie, and the public doesn't want to see them marred, and for security against such a calamity is taking cognizance of star, supporting cast, director and producer much more strongly than for years.

PAR. OF WARNER. TO 'SKIPPI'

Conflicting stories arose during the past week, as to whether studio was to shoot "Skippi" from the kid cartoon strip.

The first story, that went the rounds was that Warner Brothers had placed David Lee under contract to play the title role in a series of the "Skippi" cartoons.

Then word came that Paramount had bought the rights to the strip and were to shoot the pictures. Then word came that Warner Brothers' New York studios under direction of Monta Bell. And the last version was the one that held, Warner Brothers stating that the information concerning them was not true, that they were not doing "Skippi," and that David Lee was not under contract to them.

ROSENER AT W. B.

George Rosener, playwright and actor, has been signed by Warner Brothers to write and adapt. Among Rosener's stage plays is "She Got What She Wanted," "Queensy," "My Maryland" and others. It is understood Warner will make "She Got What She Wanted," which they purchased from Rosener.

SIGN WODEHOUSE

F. G. Wodehouse has been signed on a long-term contract for M-G-M's writing department.

Coffee Dan's

129 S. Hill St.
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NOW ON

SECOND WEEK

SYD RAY

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HE BEETS'S

Good Food With Courtesy

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CHANGE COLOR PLAN

"Sweet Kitty Bellairs," the most pretentious of Warner Bros.' specials on the 1930 list, will not be filmed in color, as was planned. It is said that the picture lends itself more readily to black and white filming.

INSIDE FACTS

Of Stage and Screen

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There was a time when economy was the prime watchword of the Hollywood casting offices, and underbidding for jobs frequently proved a profitable thing for the underbidders.

But those days have passed—with but a few exceptions—and much to the betterment of pictures. The job of casting director has become much less of a business and more of an art than formerly, and an inattentive man at this key position in studio activity may do damage far beyond anything which could occur in the silent days.

To begin with, one false note in a talking picture can do something such an off-stroke never could do in the silents: it can completely undo all the frame of mind which the picture has built up. A palpable bit of acting, coming at a crucial moment, may jerk the whole audience out of its illusory state of appreciation and bring the whole product down to the basis of a manufactured thing with obvious mechanical creakings. A bit player for this do harm as easily as a featured player or a star, and the casting director who, to make a better showing of some \$5 or \$10 a day on his expense sheet, will deliberately pass by the best available talent for the part, within bounds of reason, of course, has little regard for the real best interests of the studios. There are still such casting directors, but they are as archaic as are the principles to which they cling.

There is also a sound business reason for the change in tactics. Talking pictures are expensive things to make, considering all the mechanical equipment necessary, the lavishness that has become current in many of them and the high salaries which good sound experts command. If a picture is costing around \$100 a minute, which is by no means a high figure for them, that adds up to \$6000 an hour. A casting director who hires an incompetent person, saving thereby perhaps \$100 a week, is indeed a poor business man if his incompetent holds up production for so much as two minutes, and his absolute business dud if the incompetent one stresses his incompetency to the length of an hour. For that wastes a loss of \$5000 against the studio, all entirely unnecessary.

The public is profiting by this double-barreled reason for more careful casting. And so are those studios which have casting directors who are guiding themselves by the new principles, as most of them are. The one or two which are not should have a going-over by the v. p.'s in charge of production. Talking like well-built men, can be made without solid bricks, and they are gathered, or else not gathered, right in the casting offices.

ROY MACK TO N. Y.

Roy Mack, after almost a year on the coast as a director of Warner Brothers' shorts, will leave for New York in two weeks to resume his activities as a director of short reels at the east coast studios.

LOBBY FEATURE

SAN FRANCISCO, April 3.—Don George is featuring "A Little Smaller" in the lobby entertainment of the Paramount. Geo. B. L. Braun, publisher of the number, supplies the house with a baby piano for the lobby.

B.B.B. Says:

Pleanty of whoops all week. Big crowds down and lots of laughs. My old pal Frank Hamilton, in town. Big surprise events every night next week.

• • •

P. R.—The CELLAR is at Ocean Street and E. 10th Boulevard... between Vina and Chalmers... the phone numbers are GRANT 8889 and HOLLYWOOD 9159. The parking is free at the CELLAR. • • •

Thank You.

MANY ATTEND ANNUAL BREAKFAST OF GUILD

The Sixth Annual Communion of the members of the Catholic Motion Picture Guild took place Sunday morning, March 31, in the Church of the Good Shepherd, Beverly Hills, at the 8:30 Mass. Right Reverend Monsignor Cawley officiated at the Mass and delivered the sermon. Holy Communion was distributed by Monsignor Cawley to hundreds of the members who received in a body. Immediately following the Mass, the members gathered at the Beverly Hills Hotel where breakfast was served. Monsignor Cawley was greeted by honor and John Steven McGroarty, author of the "Mission Play," was the principal speaker of the occasion. James Ryan, the president of the Guild, presided and introduced the vice president of the Guild, Johnny Hines, who acted as toastmaster. Father Mullins, the chaplain of the Guild, addressed the members. Among the film notable in attendance were May McAvoy, Josephine Dunn, Nancy Drexel, Sarah Padden, Jack Cooper, Sam Taylor, Art Corbett, Sam Taylor, Art Corbett, Bill Cody, Jimmy Glicken, June Collyer, John J. Quinn, C. E. Sullivan, George O'Brien and Junior Coghlan.

WARNER WRITER

Wilson Collison, author of light comedies and bedroom farces, has been added to the scenario staff at Warners.

ON BUDGET FOR 20 IS TWELVE MILLION

For its coming program, Universal will produce 20 pictures at an expenditure formerly spread over 50 pictures. The picture budget approximates \$12,000,000. This announcement, made this week, stated also that a proportionately smaller number of short pictures will be made with concentration on short features of the highest caliber, like the George Sydney Charlie Murray series and others produced in an even more elaborate manner than the Collegians and the Leather Pusher series. A third phase of the statement said there would be an elimination of brands and brand names, with each production to stand on its own merits.

It was stated further that there will be installed on the lot the individual handling of individual units in the studios. Carl Laemmle, Jr., general manager in charge of production, said he is firmly convinced that great pictures result from the unit production system, and that he is determined to surround himself with capable associates. Those who have been with U are E. M. Asher and Albert De Mond.

The new program provides only for pictures which have the elements for class first runs. Universal will make no more programs westerns and no more five-reelers. Contract players U is banking on to help out over the new program include Laue Lunde, under a five-year contract; John Boles; Lewis Ayres, who will be launched from "Quiet on the Western Front"; and Jeanette Loff.

Among the plays and books already bought are "The Little Accident" by Floyd Dell; "The John Erskine's Sincerity"; "East Is West"; G. B. Stern's "For Husband Only"; "Outlawed Law," which Tod Browning will make. U also intends to remake "The Hunchback of Notre Dame."

WELLMAN'S W. B. FILM

An original story, "Maybe It's Love," featuring E. B. Clegg, James Hall and Evelyn Knapp, will go into production on the Warner lot this month. William Wellman will direct.

RE-SIGN WYLER

William Wyler's contract with Universal has been renewed. Wyler is now directing "The Storm" for Universal.

FRED BEERS PLANS

Fred Beers, who recently resigned his casting chief position at G-M, has had offers from three other studios, but is not yet quite ready to terminate his vacation, taken to tone up his health. He is understood to have an enterprise of his own which he may enter upon before making any connection.

IS MAKEUP CHIEF

Cecil Holland, veteran motion picture makeup artist, has been appointed in complete charge of the makeup department at Warner Brothers.

RE-SIGN CARTOONISTS

Walter Lantz, animated cartoonist, and William Nolan, his assistant, have been re-signed to new contracts by Universal. The "Oswald" cartoon series was drawn for the past several years by Lantz and Nolan.

WALES AT FIREFLY

Ethel Wales has been cast by Tiffany for a role in "Under Montana Skies."

LETTERS

There are letters at the Los Angeles office of INSIDE FACTS for the following:

ATES, Roscoe

BIDMEAD Bros.

DOWNING, Harry

LETTIE, Bobby

JANOT, Maybelle

MATHEWS, Madeline

MILLARD, S. S.

PEDRO, Milly

SHARLAND, Fred C.

TEL-A-PHONEY

by JAMES MADISON



Hello, Gus Eysell.

Hello, James Madison.

Can I borrow any money on my hand?

I believe some mortgage companies loan on a vacant property.

• • •

Hello, Anti-Saloon League

Hello, James Madison.

Suppose the Literary Digest's poll had favored the prohibition side, would you still call it "outrageous"?

How did you come to ask such a question?

• • •

Hello, Jerome Kern

Hello, James Madison.

Who gives the best "gas" service?

A professional lobbyist.

• • •

Hello, Olive Borden.

Hello, James Madison.

Why do Scotchmen seldom become Odd Fellows?

They prefer FREE Masonry.

• • •

Hello, Jean Hersholt.

Hello, James Madison.

Why do the "Shell" stations get most of the prohibition trade?

Because they advertise "dry" gas.

• • •

Hello, Lila Lee.

Hello, James Madison.

What's the funniest newspaper ad you've seen lately?

A "personal" in the Times, which read—Fred, come home at once; mother has found work.

• • •

Hello, Jack Dempsey.

Hello, James Madison.

What is the nature of the contract you've just had with Colonel Lindbergh?

We were discussing the best "landing" places.

• • •

Hello, Fatty Arbuckle.

Hello, James Madison.

What is your opinion of fat men?

We're pretty popular, even if Pullman conductors give us a wide berth.

• • •

Hello, Noah Beery.

Hello, James Madison.

I understand that Peggy Joyce's publicity agent is going to have all her ex-husbands march down Broadway.

• • •

I'd call that, "The Love Parade."

• • •

Hello, Lowell Sherman.

Hello, James Madison.

What is the correct etiquette when you make a social call on a business executive?

If you have nothing to say, say it and get out.

ROBINSON AT U

Edward G. Robinson, stage actor, has been signed by Universal for the leading role in "Little Buddha," an original story by Rod of Browning, who will direct. The adaptation is being made by Tom Reed and Henry La Cossette. It will go into production among the first on Universal's new 1930-31 program.

ANOTHER CHANGE

Title of Tiffany's "Song of the Boates," previously called "Dawn by the Rio Grande," has been changed again to "Border Romance."

WESTERN ACTOR ADDED

Buddy Roosevelt has been added to the cast of M-G-M's "Easy Going," William Haines' new starring vehicle.

HERBERT'S FIRST

Hugh Herbert's first directorial assignment under his new long-term contract with Radio Pictures is "He Knows Women," featuring Lowell Sherman and Alice Joyce.

GARBO STARTS SECOND

Greta Garbo has started work on her second M-G-M talking picture, "Romance," an adaptation of the stage play Clarence Brown, who filmed Garbo's "Anna Christie," is directing.

LEADS IN ORIGINAL

James Hall and Evelyn Knapp, latter of the N. Y. stage, have been signed by Warners for the leading roles in "Precious Little Thing," an original. William Holden is in the supporting cast.

Eddy Peabody

IS TO

Open at the FOX, San Francisco April 11th

With a New Bag of Banjos

After a Short Vacation on the Peabody Ranch

Never Better Never Peppier

and as

ORIGINAL AS EVER

(Exclusive Management Mrs. Eddy Peabody)

Harold J. BockManager
PHONE DOUGLAS 2213**SAN FRANCISCO****KRESS BLDG.**
935 Market St.,
Office Suite 504**BEACHES AND PARKS TAKE
TOLL OF PICTURE GROSSES**

SAN FRANCISCO, April 3.—Beaches and parks continued to profit by the summer weather that has set in, leaving picture houses in the lurch. Fox, with Gaynor and Farrell in "High Society Blues," Fanchon and Marco's "Skirts Idea" and Walt Roesner conducting the concert orchestra led \$45,000 on the week. Vilma

"Banky in "A Lady To Love" is current.

M-G-M's "Bishop Murder Case" okay, but not up to snuff for "Ladies of Warfield," which, together with C. Sharpe-Minor at the organ and Peter Paul Lyons' orchestra netted \$20,000.

Ruth Chatterton in "Sarah and Son" (Paramount) at Public's Paramount grossed \$19,000. Harold Ramsay at the organ and Don George conducting the orchestra, aided, Buddy Rogers in "Young Eagles" now in, with Francis with fourth and final stanza of Par's Vagabond King led \$9,000. Fanchon and Marco's "Skirts Idea" holds the screen now. California, with second and last week of Harry Kishman in "The Girl on the Ritz" (U. A.) led \$14,000. "Light of the Western Seas" (Par) current).

Orpheum opened Columbia's "Ladies of Leisure" to the tune of \$11,500, low but better than last week's \$10,000. Tommy Boyd's orchestra and Buss McClelland at the organ helped.

Ackerman and Harris' casino dropped to \$9,000 on Fox's "Seven Faces" with Paul Muni. Picture was good but over Casino costume. A stage show completed the bill. "Hideout" holds the screen this week.

**CELEBRATE LONG STAY
OF KING AT OAKLAND**

OAKLAND, April 3.—With Hermie King entering his seventieth week as master ceremonies at the Fox-Oakland, Frank R. Newman, manager, arranged a "Hermie King Week" for the house, plastering the entire city with publicity on the event. King, who has been at the Fox-Oakland since time has been highly popular with local showgoers. The Fox-Oakland, playing Fanchon and Marco "Ideas" and first-run pictures, does probably the best business of the city.

W. B. THEATRE DOUBTFUL

OAKLAND, April 3.—Current reports indicate that the deal for a proposed Warner Bros. theatre in this city has fallen through, as city hall records show no transfer of property that was announced as a site for the house. Public theatres, however, are forging ahead in their plans for a deluxe house which will bring the list of first run houses up to five.

IS W. V. E. REP

SAN FRANCISCO, April 3.—Phil Freese has been named representative for the entertainment department of R-K-O's Western Vaude Exchange. He begins May 1.

HAYAKAWA SAILS

SAN FRANCISCO, April 3.—Sessue Hayakawa, Japanese film star, sailed for Japan this week for his native Japan on his first trip home in eight years. He is preparing to establish a picture production company there.

SAN FRANCISCO, April 3.—Louvre Cafe has discontinued its entertainment, letting go Chuck Thode and Jimmy Curry, who played and sang during the dinner hour.

**Market St.
Gleanings**

SAN FRANCISCO, April 3.—A checkup on recording sales in San Francisco reveals that there are more Johnny Marvin records packed and passed over the counter than any other vocal disc.

In the orchestra group Leo Reisman and Guy Lombardo run about neck-and-neck for sales values.

Back in 1895 the original Orpheum on O'Farrell street sold beer at 10 cents a stein during performances. This week on the opening of "Ladies of Leisure," the house instituted a Parisian sidewalk cafe idea and gave the foaming stuff to passers-by.

We like the clever idea Bob Harry occasionally uses in his Fox-West Coast ads. He utilizes the outstanding comic strip characters each week and has them give their favorable opinion on the Fox, Warfield and El Cap operas. It's catchy and effective.

Spotlights

Henry Plencin, in his new car, combining the town for times on a Sunday. . . Fred Hamlin worried about walking down the Rialto in his new shoes. . . Harry Bush even played "Springtime in the Rockies" in the 1300 block on Eddy. . . Clarence Foster, the sax and clarinet tooter, now behind the desk of the Hotel Governor. . . This column hand-and-gestured in the morning with William Don. . . Walter Behan still with a bum foot. . . the golfer's fate. . . Larry Yoeli with a song about His Old Gal. . . the newest likker in this town causes blisters all over the body. . . good stuff. . . must be just off the boat. . . scrapped off. . . which may not be rolls, but just look at the space it uses.

EDITH LOSES SUIT

SAN FRANCISCO, April 3.—As her own attorney she is a good actress, Edith Ransome decided this week when she assumed the role of a Portia in and lost her suit for \$100,000 damages against Richard Tucker in Judge Roche's Superior Court. Just because she lost one suit isn't going to stop the "White Cargo" star of "White Cargo" for the first for \$150,000 damages against Equity and the other a default judgment for \$20,000 against Lionel Samuels, theatre manager.

GETS "GHOST" PLAY

SAN FRANCISCO, April 3.—Pacific Coast rights to "The Blue Ghost," mystery play by Bernard McEwen and John P. Reiverts, have been purchased by Henry Duffy who opens it at his President here April 6. McEwen, author of "The Skull" will play the leading role, with Earl and Lulu Hubbard and Paul McGrath also in the cast.

FIRE IN FOX HOUSE

VALLEJO, April 3.—Damage estimated at \$30,000 was done to the \$70,000 Fox Vallejo by fire which broke out in the lofts after a fire in the closed on Wednesday night. A. M. Bowles, Fox West Coast division head, Charles Thall and W. H. Lollifer flew up from San Francisco the following day to look over the damaged house.

HARRY WEBB ILL

SAN FRANCISCO, April 3.—Harry Webb on the R-K-O Golden Gate bill, was forced out of the show last half of the week by illness.

SAN FRANCISCO, April 3.—After a week of four shows daily, Ackerman and Harris are reverting to a three-a-day policy at their Casino.

**FOUR NEW LEGIT SHOWS HAVE
OPENINGS IN CURRENT WEEK**

SAN FRANCISCO, April 3.—The week just beginning found four new legit shows opening, with other vehicles running at an average pace. Heat and Lent combined to take their toll.

Geary opened with the Ring Lardner comedy, "June Moon," playing to capacity on its first night and holding up well since.

Dallas were kind to the show and it has been getting good word-of-mouth publicity to help hold it several weeks. "Rope's End" came into the Curran for a short run and opened okay.

Erianger's Columbia had Madge Kennedy returning for one week, this time to do "Paris Bound," which has been drawing pretty good business.

Henry Duffy opened with Violet Hearn in "Let's Be Gay" at his Alcazar and it's doing okay.

Previous week found legit at a low ebb. Pay Marble in her own money, routed at the Curran grossed a low \$6000 for her sole week. House said to be out of the money even on the week.

Frank Raven in "Salt Water" closed at Duffy's President with a gross of \$4000 while May Boyden in "Ladies of the Jury" bowed out of Duffy's Alcazar with \$3000.

**JO MENDEL IS LESSEE
OF COTTAGE AT BEACH**

SAN FRANCISCO, April 3.—Jo Mendel has taken a 10-year lease on the former Curran Cottage and will open it May 1 with a new first night as Jo Mendel's Cafe-at-the-Beach.

Mendel has spent about \$25,000 in redecorating and remodeling the place, and when he opens will have one of the classiest night spots of San Francisco.

He will have a 10-piece band, a singer and a dancer, Maxine already has been signed for the dance job. On the opening night—a formal affair—Max Dolin will appear as guest star and will contribute several violin solos. In addition to the formal opening night Mendel will have an informal evening on May 2.

Place will feature a \$1.50 dinner with a 50-cent cover.

For five years Mendel was orchestra leader at the Lido, North Beach cafe, where he built up a big local following.

HO ON U. S. VISIT

SAN FRANCISCO, April 3.—On his first trip to the mainland, Joseph W. Ho, for the past nine years head of the art department of the Consolidated Amusement Co. of Honolulu, arrived here this week to begin a three months' stay in the states.

CROOK BACK

SAN FRANCISCO, April 3.—L. R. Crook, head of National Theatres, has returned from a two-week trip to Los Angeles and Yosemite Park. Local offices of National Theatres in the Golden Gate Building, have been completely remodelled and redecorated.

TO DO JOB

SAN FRANCISCO, April 3.—The J. L. Stewart Co. probably will get the contract for approximately \$45,000 worth of improvements on the Civic Auditorium, city fathers decided at a meeting this week.

HOTEL GOVERNOR

TURK AT JONES
SAN FRANCISCO
THE HOME OF ALL THEATRICAL PEOPLE
PLAYING SAN FRANCISCO
SPECIAL RATES TO PROFESSIONALS
JACK WOLFENDEN, Prop. BERT HENDREN, Asst. Mgr.

**REHEARSALS START
ON COLUMBIA SHOW**

SAN FRANCISCO, April 3.—With casting virtually completed rehearsals are due to get under way this week for "Hi There," the Paul Bissinger production which will open at Erianger's Columbia on May 12.

Headed the cast will be Ken Murray, Odette Myrtil, Lester Vail, Frank Beaton, Teddy Ward, Helen Charleston and brother, Billy Griffith, Neal Spaulding, Griff Williams and Paul Speegle. Murray is due to arrive here next week on the RKO circuit and will leave that chain for the local production.

Alexander Lettwich, who did "The Little Show" in New York, is directing "Hi There." Carlton Kelsey and his orchestra will be in the show, and dances will be staged by Al Siegel, who is assistant to Sammy Lee on the M-G-M lot. Settings and costumes are being designed by Harold Hevenston, dramatic director of Stanford University.

Music of the show is being done by eight men, among them being Anson Weeks, orchestra leader at the Hotel Warf. Hopkins here, and Thomas Hamilton Breeze; Jack Wiggin and Gregory Williamson; Richard Myers and Eddie Eliaz; and Joe Meyers and Griffin Williams.

Young Bissinger, producer of the show, is a San Francisco man, graduate of Stanford University and son of a wealthy hide merchant.

LEAVES ROOF GARDEN

SAN FRANCISCO, April 3.—Frank Martinielli has left Gus Oliva's Roof Garden Cafe, where he acted as manager for several years. Martinielli instituted numerous of his ideas in the management and decoration of the popular night spot. It is reported that he is seeking and will open a dine-and-dance emporium of his own within the next 30 days.

LOBBY CONTEST

SAN FRANCISCO, April 3.—Paramount Theatre now has a lobby entertainment contest, scheduled to close April 14. Winners will appear in the lobby daily for two weeks, with Public officials having an option to send them on tour if they so desire.

SWEET PASSES THROUGH

SAN FRANCISCO, April 3.—Bert Sweet of the Pioneer Printing Co., Seattle, theatrical printer, was here this week en route to Los Angeles for a vacation.

TIME TRO**"THE GOLLYWOG"**

Direction: Weber-Simon Agency

SENIORITY BY MARTIN STUDIOS

HOLLYWOOD, CALIFORNIA

REVIEWS COMMENT

Pickups & Viewpoint

By FRED YEATES

Few publicity men have a sense of humor, and that perhaps is why they are publicity men. But Dicky's Creed of KJH turns out some classic copy regularly and as a result many newspaper columnists are acquiring reputations as jokesters as they are not above lifting it bodily. Here is Dicky's latest:

"There is a pseudo-scientific talk of a new race being developed in Southern California. One characteristic of this present crop of super-children is that they play harmonica and over KJH. Twenty-eight thousand children from 35 Los Angeles public schools have been formed into groups by Charles C. Ray, supervisor of harmonica bands, and most of them have been heard over KJH on Friday afternoons. Perhaps it is the deep cheeks, bulging eyes and puffed out cheeks of this mouth-organizing generation which has made science scratch its bald but noble head. Perhaps the time will come when the civilized world will agree to sink its navies if the United States will drown its harmonica players."

A "girl reporter" broadcasts news items from KMTV. Let's hope she has an indulgent editor.

Bernice Foley has been put in charge of publicity for KMPC. Beverly Hills. One look at her and you'll pray for television to hurry; KMPC would make the Big Time at one shot.

Will Rogers is reported to have drawn down over \$7500 for his appearance over KFI for the NBC test Sunday. That trade paper must have been nearly right when it declared Los Angeles the richest city in the state who worked for nothing.

The Ritz Trio are due to crash the air in these parts very shortly. They will likely be a riot as there is nothing quite like them on the local program. Male harmonizers whose repertoire includes comedy, novelty and straight numbers, their record is one of unflinching success during the four years they have been together on both stage and radio. The personnel: Rudy Wintner, Ray Angwin and Dale Jackson.

Marilah Olney, director of dramatics at KTM, has had publicity men and announcers who are anxiously awaiting the first script.

KFI is the latest station to go for a variety hour. Tuesday night is the time, and the first reaction is a complaint about lack of originality. We were unable to hear it, but we heard a loud squawk that artists and announcers used material used on the Blue Monday Jamboree. Tsk, tsk!

The technician sent by KFI to handle the remote control from Max Fisher's cafe now has to be sent to Hollywood where he was first his habit to stride through the cafe toward his equipment without removing them and several cases of nervous prostration developed the fact that customers didn't know whether he was a prohibition officer or a boot-legger. A head waiter imposed the new rule in the cause of sanity.

NICHOLS GOES SOUTH

SEATTLE, April 3.—Bob Nichols, prominent local radio announcer, left here this week for an extended trip to California, where he expects to locate. He was singer and announcer at KOMO and chief announcer at the University of Washington Broadcasting Company for two years.

JOINS STATION

SEATTLE, April 3.—Steven Galer has joined the staff of Station KVI in the capacity of baritone soloist and announcer. The realignment of KVI's announcing staff finds Dick Rickard now chief announcer there.

IN P. BLUEBESQUE ON KMPC SCHEDULE

KMPC, Beverly Hills, is to feature a travesty on interviewing casting directors for talking pictures on Saturday night, April 5, at 8:15. The skit is titled "Us Men" and features little Leon Janney of "Our Gang" fame, Florence Stone and Jack Richardson. Florence Stone will be remembered as having opened the Philharmonic Auditorium and as having starred in stock at the old Morosco Theatre. She has just returned from two years with the Shuberts in New York. Jack Richardson will be casting director in the skit. He has had previous roles in "Leatherneck," "Sailor's Holiday" and other talkies and knows his c. d.'s.

CHANGES MADE AT DON LEE STATION

Ted White has been added to the announcing and entertaining staff of KJH. He is a former newspaperman and night club performer.

Harvey Johnson, vaude performer, has been signed by KJH for a regular morning program of music and patter. Roy Ringwald is to direct the vocal ensemble at the local Don Lee station.

Lindsay MacHarrie, chief announcer, has been made producer, manager, and Leigh Harline has become program manager. Both have been at KJH since 1926.

DIXON POPULAR ON AIR FOR 9 YEARS

SEATTLE, April 3.—Sydney Dixon, one of the coast's pioneer radio artists, has established an enviable reputation with both the fans and the profession since coming here nine years ago. He has appeared over every radio station of any prominence on the Pacific Coast, prior to which he toured the Orpheum Circuit doing a single.

Forty-two weeks at Loew's Capitol Theatre, New York City, and seven months at Loew's Famous Players-Canadian Circuit preceded Dixon's advent into the local radio field.

Since first coming to Seattle, Dixon has absented himself for eighteen months, during which time he served as the leading tenor of the Pacific Coast NBC System. KFI, KPQ and KGW are listed among the larger stations at which Dixon was featured.

Dixon, currently featured on the Northwest Broadcasting System, is a versatile talent, a radio outlet, KJR, has built a heavy following for himself. He varies his programs from operatic classics to popular ballad numbers.

Studio Execs Asked for Help On Debating

The subject of radio advertising is now occupying the serious attention of high school and college students, and debating clubs all over the country are driving studio executives near to hysteria in their instant queries for detailed information "fer an agin'" the proposition.

The broadcast execs are taking encouragement from the thought that the boys may help them to solve the problems that have been bothering them since the beginning of radio broadcasting.

RADIOLAND

By FRED YEATES

IN P. BLUEBESQUE ON KMPC SCHEDULE

CROSS-SECTIONING THUMBNAIL REVIEWS
LOS ANGELES
(Reviewed March 30)
Sabbath twilight on the California air. Pipe a Los Angeles version.

5:55 p.m.—KECA. "... I just adore talking about Freud!" A female guru coming in strong.

6:00 p.m.—KGER. Photograph records, symphonic selections.

6:02 p.m.—Doc Shuler's radio. A lady singing hymns. Some of the regular radio artists will simulate her earnestness.

6:05 p.m.—KRNK. Harmony Girl's voice, very sweet. This sounded like a hymn, too.

6:07 p.m.—KGFJ. Just another organ grinding out a song.

6:15 p.m.—KFI. Atwater Kent hour via NBC from New York. Presenting Sigrid Onegin, operatic virtuoso and orchestra.

A big shot on this hour, and they seem to know how to broadcast their stuff.

6:50 p.m.—KMTR. "Just You, Just Me," piano and fiddle playing to each other.

7:00 p.m.—KELW. Burbank Methodist Church, announcing request of a dozen or two requests, all answered by a tenor singing "I Came to the Garden Alone."

7:00 p.m.—KHJ. Majestic hour. Organ conducting, followed by Royal Typewriter hour from New York, featuring Jesse Crawford at the organ in light classic and pop medleys.

7:10 p.m.—KFWB. "Every Cloud Must Have a Silver Lining." Girl's voice, very sweet, followed by Hollywood Revelers Orchestra in "Broken Dreams."

7:15 p.m.—KNX. "The practical puns served by the Bible." A voice, but male or female we dunno.

7:20 p.m.—KFSG. "A-a-a-m-n! Let us sing 'Hail to Thee, O Angelic Temple.' Say Alleluia!" Organ playing, and singing like everything. This is Almeria radio.

Yeates.

CROSS-SECTIONING THUMBNAIL REVIEWS
LOS ANGELES
(Reviewed March 26)
KFWB, Oakland (5:45 p.m.)—Highlighted by Dr. Forrester's lively blasts re his treatments; a good voice pop singer, giving rise to the supposition that he is a much better medicine than a doctor's determination to wage, giving rise to the supposition that he is a much better medicine than a doctor's determination to wage.

By Beth Chase. Harriette Poplark in organ number; Bob Travert's witty tenoring; a ballad; a good voice pop singer, giving rise to the supposition that he is a much better medicine than a doctor's determination to wage.

KYLA (8:10 p.m.)—The 1640 Boys. Tommy Munroe and Bob Munroe in an excellent program. Munroe displaying highly pleasing voice and Allen playing plenty of piano. Alto plus Jack Lee singing, accompanying himself on guitar; George Bowers hitting good notes.

KKJ (8:38 p.m.)—Request program of accordion numbers by Johnny Thivio alternating with records. Heigh ho.

KFWI (8:50 p.m.)—Woman giving educational talk on investment. Hearing disclamer. She was born in Visalia and that she and announcer are old friends but didn't remember.

KOW, San Jose (9:07 p.m.)—Religious ranting, blasting into Mike Lehigh, brother.

In 1914 the Lord saved my soul. ... Come and have your's saved. ... Hallelujah. ... Tunes for crack at other denominations; a very bad policy for any station to permit.

KOK (9:38 p.m.)—Man reviewing books, punctuating each phrase with a cough in the middle, mallets exploding. Smacking of lips as if drinking beer.

KGO (9:17 p.m.)—Max Dolin in violin solos revealing excit-

technique and ability. Schubert's "Cradle Song" and a tender number. Beautiful. Piano accompaniment by Arthur Schwarzman. KFO (9:24 p.m.)—Auto plug. Chain program with Maurice Dyer singing, the solemn "Romance" to the background. Excellent concert orchestra.

KFRK (9:30 p.m.)—Columbia chain program with nicely balanced popular music. "Blue is the Night," vocally effective; "Neapolitan Nights," good orchestral number. Lengthy music company playing "Lonely Troubadour."

KATH (9:45 p.m.)—Popper Box hour. Male quartette singing "River Shannon." Two-minute sketch about corn muffins. Colorless male voice accompanying self on guitar and doing song about being hungry.

Orchestra with piano subdued more than it should be. **Book.**

R-K-O SPOTLIGHT
KPO, SAN FRANCISCO
Rebroadcast by KOMO, Seattle (Reviewed March 29)

Deviating from a general policy of pop programs the RKO Spotlight headed by Adelaide Verne, the Redheads, at the piano and Claude Sweeten, Golden Gate house leader, on the violin in some classics.

The numbers came over the re-broadcast excellently. Miss Verne's own composition "Inspiration" proved to be a heavy number, played artistically and altogether a nice offering.

An arrangement of the Cesar Franck symphony was played as a duet, the piano work playing nothing to be desired and the double stopping and staccato of the violin standing out.

The third number was Bach's air for G string, showing that the artists at their best and executed for best results over the mike.

BRIDGE HOUR—KYA SAN FRANCISCO
(Reviewed March 29)

This is an informal hour of general entertainment in c.d by Dud Williamson with an assisting group of five artists. Program repeated on one of the best Bridge Hours yet.

Started with Tom Smith guitarizing. Fred Howard fiddling and Virginia Smith piano playing. On a Doorstep," with Williamson and Smith doing a vocal harmony duet. Mary Atkinson, soprano, sang "Sartia."

Williamson vocalized "Happy Days" and played his best number. Displayed nice delivery and pleasing voice. Okay on the announcing, too, but wants to watch the weathers; they come a little fast and often for this type of program.

Williamson Spencer offered a piano solo "Moanin' Low" with lots of modern and futuristic twists. Tom Smith, singing "Waitin' For the Train" showed nice tone to his voice and good guitar accompaniment. Helen Stone in trick vocal version of "Ain't" She Sweet scored.

A difficult violin solo "Fiddlin' the Fiddle" by Freddie Howard was outstanding. Works on the style of Joe Venuti and plenty hot. Has nice harmony and counter melody in his vocal accompaniments.

Mary Atkinson belted out "Come Back To Me" nicely. Williamson, in "Waiting For the Train" showed nice tone to his voice and good guitar accompaniment. Helen Stone in trick vocal version of "Ain't" She Sweet scored.

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(Continued on Page 9)

CHATTER NEWS

NEW IDEA IN KID PROGRAM ON KOMO

SEATTLE, April 3.—KOMO has introduced a new idea in children's radio entertainment with the initial broadcast of the "Garden Patch Lady" program.

Mable E. Moran, motion picture writer and author of Douglas McLean's "The Carnation Kid," has written a running story for these qualities that has been transcribed to dramatic dialogue by Dorothy Cleland.

"The Garden Patch Lady" program carries plenty of exciting entertainment for the youngsters. A group of educational features will be interwoven with the unfolding of the story, KOMO officials declare. Among these will be talks by Gertrude Andrus from the children's book department of Fredrick and Nelson, local departmental composers and render some of their compositions.

George Godfrey, stage and radio writer, is directing the "Garden Patch" program, which goes out over KOMO daily except Saturday and Sunday.

CLIFFORD KANTNER PRIME RADIO FAVORITE

SEATTLE, April 3.—A pupil of his father, Clifford Kantner, well-known local teacher of voice culture, Kantner, currently featured baritone soloist over KJR, possesses a wide range to his voice that, coupled with its pleasing quality, makes him one of the prime radio favorites of this town.

Jean Kantner first gained prominence here when, in 1927, was chosen winner of the musical contest sponsored by the Federated Women's Club.

His programs include the popular ballads, standard classics and operatic excerpts, with plenty of personality injected into his work.

ANTHONY'S BACK

Earle C. and Mrs. Anthony are back from their Honolulu jaunt. They report that on account of excellent weather conditions very little broadcasting was done from the steamer-side.

Over the Air From KYA SAN FRANCISCO Comes the Voice of Greta Gabler

ALWAYS ANXIOUS TO PLEASE
George Nickson
TENOR SOLOIST
KYA - SAN FRANCISCO

TUNE IN ON DUD
WILLIAMSON
MASTER OF CHORUSES
AND STAFF ARTIST
KYA SAN FRANCISCO

RADIO'S
PERSONALITY GIRL
JEANE COWAN
Daily At
KFWB

DOBY & LOU
COMEDY HARMONY
Per. Address: INSIDE FACTS
SAN FRANCISCO

Special Air Program Given For Peabodys

The sixth anniversary of the marriage of Mr. and Mrs. Edna Peabody was made the subject of a special broadcast over KMTB, Thursday morning, March 27. Edna and his wife were vacationing at the Peabody Rancho at Riverdale, and the station kept in touch with them by telephone, broadcasting to the public just what they were doing and furnishing appropriate atmospheric music, as for instance, while dinner was being served on the patio. Spanish music was played, and while they were playing golf the theme music of "Walking Around in a Dream."

The famous banjoist-m. c. is slated to open at the Fox, San Francisco, on April 11.

Here Fan Letters Are Far And Near

SEATTLE, April 3.—What is believed to be a world record for the number of fan mail to a radio artist is claimed by Betty Shilton, organist at Fox's Fifth Avenue Theatre here, where she broadcasts nightly over KOMO by remote control from the theatre.

Included in Betty's recent receipt of requests was a cablegram from the ice-bound steamer Nank, fur-trading "way up on the rim of the Arctic Circle." The crew of the ship pick up Betty's program regularly and, the other day, sent down a note with the station's real hot number. Picking out something appropriate for a bunch of Eskimos in the frozen north Betty played "Chant of the Jungle."

A few days after the northern mail, Miss Shilton was surprised to receive a communication from Cuba. It seems that the lad making the request couldn't write English, so he wrote to a notary public, who wasn't much better even if he did have the legal seals and all, who turned the document in regulation official form, requesting, to wit: First of the first part request for a copy of the second part, etc., etc., to execute, render, play, broadcast, etc., etc., "Extraneous." The contract was fulfilled.

The pay-off of recent letters came from a couple of bachelors in the Pacific Coast who wanted an appropriate tune. The lads have been frozen in for several months in a load of beautiful seal and fox pelts that would bring envy to any miss, so Betty just turned around and played for them the delicious "Wedding March" and "Hotter 'n Hot" from Fox's Movietone Follies, and "Turn on the Heat" from "Sunshine."

Stan Spiegles S Popular At KOMO

SEATTLE, April 3.—One of the most well-liked radio announcers in the Pacific Northwest is Stan Spiegles, who is Spiegles, currently holding forth at the microphone at KOMO.

Stan holds down the "early bird" and daytime shift, handling some of the more prominent of the programs emanating from this station during these periods. Stan's voice mixes well, and he bids fair to get somewhere.

In addition to his capabilities as an announcer, Spiegles is well versed in writing continuity and chasing station publicity, having had extensive experience in both these fields while associate director for the American Broadcasting Company.

— RADIO ARTISTS —

Here's a New Tune for You!
"AM I THE ONLY ONE FOR YOU"

A Tunesful Fox-Trot Song
Adv. Song Copies Free
Stamps Appreciated

MANAOIS MUSIC PUB.
1619 J. St. San Diego, Calif.

Abbott and Costello's Big Philco Pugs

SEATTLE, April 3.—H. C. Abbott, regional factory sales representative for the Philco Radio Company, has been spending considerable time in this territory un-corking one of the most showmanlike campaigns for his products the natives have ever seen.

Starting his efforts by tying in with the Public houses, for whom he purchased small pug dogs, he is plugging his radio and the current theatre attraction, in return for the showup laid out on a display of Philcos in the lobby. Abbott has proceeded rapidly with his whirling plan, and, obviously, getting plenty of results. One of the gags was to snipe in the theatre 24-shells with the phrase, "I'm out on the screen—Philco on the air."

The pay-off of Abbott's exploitation campaign came early in the week when he launched his "trade-in" campaign. Time was purchased on every radio station in the northwest, as well as space in every daily of prominence, advising the public that Philco would like to trade in the radio in trade, giving them the top allowance and, in turn, donating the used radio to a needy person, to invalids, shut-ins, institutions and poor folk absolutely free. The drive was ably assisted by Arthur Clausen and his Orchestra from Public's Paramount Theatre. Clausen and his boys, however, are running a whitening program that went out over KVI, local outlet of the CBS.

The drive with its campaign is reported as showing great results. Every dealer in the territory is tied in on the matter and it looks like a tough season for the opposition.

San Francisco Radio Notes

SAN FRANCISCO, April 3.—The third annual convention and anniversary of the National Broadcasting Co. will be celebrated this Saturday night, when an anniversary party will be held at the Hotel California. About a hundred local aerial artists will take part in a program at the Community Theatre here, which is a thousand invitations have been extended. It will be broadcast over KGO at 10:15.

In the belief that the soothing strains of music will soothe the cows in giving more and better milk, several Stockton dairymen have installed a radio loud speaker in their dairy and the local press is said to have a device that will automatically shut off harmony teams that turn sour on the high notes.

Paul Whiteman and his orchestra were here this week en route to Seattle. The organization played over KFRC for its weekly nationwide broadcast.

Merton Bories, production manager of KGO, recently married.

Peggy Chapman, appearing over NBC's network on the Firestone radio show also with the Pacific Vagabonds.

Two new girls have been added to KTAB's ranks. Olive Thornton, lyric soprano, made her station debut this week singing "The Blue Bird" with the orchestra with Jane Sargent Sands at the piano. John Teel, baritone, will be heard on the station's new program every Monday night from 8 to 9.

On April 8 KPO begins its sixth consecutive year of sports broadcasting. Don Thompson, who is a former major league baseball announcer, gives word pictures of the leading athletic events.

KTAB has contracted for the electrical transcriptions of Baron Keyes' "Klickity Klack" programs for radio. The program will be as regular features on this station.

The California Rhythm Boys, Al and Ray, are singing over KTAB. They're former vaude players.

Jerry Stewart, arranger at NBC, turns out some splendid arrangements for the various orchestral programs coming over that chain.

Program Reviews

(Continued from Page 8)
KJR, SEATTLE
(Reviewed March 29)

The program opened with some cleverly-written continuity, assembled by Grant Merrill of the Northwest Broadcasting System's staff, and spoken by Thomas Greyhain Smith, chief announcer.

Agatha Turley opened the program with "An Indian Slumber Song," a composition of H. A. Lockhart Hughes, local author. Miss Turley has a soprano voice of wide range, and an Irish twang to her singing helped sell the tune. A nice recording of "Hear Ye, Israel" from the Oratorio "Elijah," was Miss Turley's second offering, and she did the heavy number full justice.

Campbell-Tipton's "Cryin' in the Waters" was Sydney Dixon's first offering on the half hour program. The singer has a beautiful tenor voice, with lots of power. He obviously knows his microphone, as his offerings came over well. "Dream On to My Song of Love" was Dixon's second number, and a better choice than the first. Here he had ample opportunity to hit some high notes that rang out nicely.

Harold's singing, staff pianist of the Northwest circuit, was heard in accompaniment to the singers. During an intermission he sang "Waltz in D Flat" and the ivories, and Harold's rendition was a classic.

Tune sang "Villanelle," with verve and followed it with a trifle lighter offering, "It Was a Lover and a Lass," in which she showed a capable handling of her vocal powers.

Dixon brought the meritorious program to a close with a pair of numbers. His first, "Mighty Lak a Rose," was nicely done and came over okay. He followed with a "Right Ditty," "Come Into the Garden, Maude," the musical version of Tenyson's popular poem. These two numbers, like all, with some time still left, Dixon offered "Thinking of Mary." The latter is a tune with merit, and Dixon's handling of the lyrics and melody were very good.

The recital went into the system's three stations, KEX, Portland; KGA, Spokane, and KJR, Seattle, from which it emanated.

Jan.

Wagon Wheel ROS at STATION KGFJ

KGFJ, the 24-hour station in Los Angeles, has gathered an imposing roster of talent for its future feature programs. Among the leaders are: Paul Howard's Serenaders, Ray West's Hawaiian Quartet, Unique String Quintet, Ariz Fritz, organist; Gladys Palmer, pianist; Hale Hooper, pianist; Blanche Cooper, pianist; Albert Kestelovich, violinist; Haven Johnson, alto; and a variety of other artists. The station's new program, "Wagon Wheel," will be broadcast every Monday night from 8 to 9.

This station has the reputation of never having been off the air for a moment since its first opening.

ADAPTING "TOMMY"

J. Walter Ruben has been assigned to make the adaptation of "Tommy" for Radio Pictures from the stage play. Production is scheduled to begin within two weeks under Melville Brown's direction.

RE-SIGN MAUDE FULTON

Maude Fulton has been signed under a contract by Warner Brothers to write adaptations and original stories.

KOMO SCORES BIG SUCCESS IN N.W.

SEATTLE, April 3.—From the viewpoint of consistent service to the "listeners" and high quality of programs offered, the record of KOMO in Seattle has been one of the outstanding successes in the Pacific Northwest. No station in the United States has KOMO officials say, ever been launched under more auspicious circumstances.

A group of Pacific Northwest largest advertisers organized together to lease the entire time of the station, this time to be allocated among the membership. This organization, known as Totem Broadcasters, virtually guaranteed to listeners of the Pacific Northwest an all-day program of high-grade music. Its first schedule called for fourteen hours a day. This was revolutionary in view of the fact that practically no station in the Northwest was on for more than a few hours a day, and that many times during the day and late evening not a single station could be found operating in the territory.

Beginning with a schedule from 10 a. m. to 12:30 a. m., Totem Broadcasters immediately assembled a staff of approximately 40 to carry out an elaborately designed program schedule.

At the present time KOMO is the exclusive NBC outlet for its territory. In spite of the fact that the gradual extension of the program schedule to the National Broadcasting Company has absorbed an increasing amount of the time of KOMO, the staff of KOMO has increased and numbers today about 50. This is a result of an effort to build programs originating locally to a standard comparable to the programs of the NBC system.

Station KOMO is one of the few new stations in the Northwest, in the United States that can positively say it has never broadcast a phonograph record. Its pay roll for artists participating on its local programs in 1929 was in excess of \$100,000. The regular schedule of KOMO is from 7:55 a. m. to 12:30 a. m. Little more than one-third of this time is used for programs originating with the National Broadcasting Company, both station and commercial. The balance of the time is used by members of the Totem Broadcasters for their own programs.

KOMO also originates 4½ hours per week of commercial programs to stations of the Totem program (KHO, Spokane; KGW, Portland and KOMO).

"MOBY DICK" STARTS

The talkie version of "Moby Dick," formerly made as a silent picture by John Barrymore under the title "Sea Beast," has gone into production at Warners' with Barrymore again in the starring role. Supporting cast includes: John Bennett, Hobart Bosworth, Lloyd Hughes, Nigel De Brulier, Noble Johnson and May Bradley. Lloyd Bacon is directing.

KTM LOS ANGELES

780 Kiloceles—3844 Meters

GLENHALL E. TAYLOR

Station Manager

STUDIOS 3636 Beverly Blvd.

Put On Plug But It All Goes Wrong

A New York advertising agency, in arranging a newspaper display tie-up with an NBC broadcast for a beverage company, acted on the assumption that the program would be released through KFI and failed to check up.

On the big day the ads appeared plugging the broadcast for KFI, but the program was released over KFGA. It so happened, however, that a rival beverage company put on a program over KFI at the same time and copped the tie-up.

SMITH'S BURR IS POPULAR

SEATTLE, April 3.—That burr in a voice radio audience of Western America have come to know, belongs to Thomas Freer-bur, a young man of the same name who is a partner in the Northwest Broadcasting System, emanating from KJR, Seattle.

From his early days in Los Angeles have come comments on the voice, brought to this country by Smith from his birthplace, Weymouth, Bay, Scotland.

Theatre men of this territory are of the general opinion that if there ever was a voice adapted to film recording, Smith has it, and has it in generous quantities. A great bet for talking newscasts, says everyone.

WANT FEM TALKER

The National Broadcasting Company is looking for a woman with a charming voice, apparently youthful, to give some beauty program on a standard comparable to the programs of the NBC system, and KFI has been asked to put five candidates on the wires to headquarters for a test.

PLAYING AT WHITCOMB

SAN FRANCISCO, April 3.—Art Fadden, radio pianist, will play during intermissions in Drury Lane of the Hotel Whitcomb, every Saturday night, working in conjunction with Wilt Gunzenodfer's Orchestra.

HOOR DON'T GO ON

The first Paramount song writer's hour scheduled for KJH last Thursday did not go on the air on account of lack of rehearsal.

SEATTLE, April 3.—Mary Louise Roderick, soprano, has joined the staff of Station KVI here.

SIGNED BY KNX

The vaudeville Newcombe-Hall troupe of entertainers have been signed for work over KNX, Hollywood.

HOOT TO KAT

Shooting of Hoot Gibson's current vehicle, "Spurs," an original story by John Ford, who will also direct the production, will get under way this week. Location scenes will be filmed at Lone Pine and Bishop, Calif.

MARILLAH OLNEY

Producing and Starring

MARILLAH OLNEY'S DRAMALOG

DRAMATIC READING

KTM LITTLE THEATRE

TUNE IN!

HELLO, KIDS!

JOHNNY MACK

KTMS Assistant Program Director, Offers

"UNCLE JAY"

Over KTM, Monday, Wednesday and Saturday, at 4:30 P. M.

E. A. "HEAVY" HUGHES

CHIEF TECHNICIAN

K T M

REPRESENTATIVE
Postoffice Box No. 16

Hello, Everybody! Starting my engagement in Salt Lake after fourteen weeks at Coffee Dan's. Don't forget to see me at The Tavern, Salt Lake City, Utah.

SPOKANE, Wash., April 3.—Natacha Nattova, dancer, broke a finger while playing the RKO Orpheum here, but didn't leave the bill.

PORTLAND, Ore., April 3.—Another change in stage bands looms for the Fox-Broadway. Sam Jack Kauffman and his Merry Musical Specialties will be succeeded at the end of March by Herman Kenin and his Band for an indefinite engagement.

SAN FRANCISCO, April 3.—Ted Brown has been promoted to the chief usher's job at R-K-O Golden Gate.

SEATTLE, April 3.—Tom Curtis, affiliated with Cole J. "Pops" McElroy, danchall impresario, for many years in orchestral and managerial positions, has been named by McElroy as manager of the local Spanish Ballroom. Curtis, whom "Pops" considers a protégé, Tom having been in his employ for the past ten years, will handle the business end of the local spot in addition to playing bass with the band.

S. L. CROSS MUSIC CORP. Seattle, U. S. A.

— Legitimate Theatre Reviews —

"PHILADELPHIA" VINE STREET THEATRE LOS ANGELES (Reviewed March 30)

"Satire" is the word used to describe this melodrama of political and legal corruption, but events are so well done as to be almost believable. The recent vogue of underworld stories and pictures, plus daily press headlines screaming of this expose and that probe, lend plausibility to a plot that involves a law firm whose senior partner is crooked with friend, foe, almost and junior partner, the latter cut to the law school pattern of high idealism and "ye pluribus unum" and who ultimately turns crook in self-defense. Even Junior's sweetheart, his inspiration to better things, joins him in false witness and tells a big lie for him to her father, a Supreme Court judge, and what the old man himself turns out to be at the final curtain is plenty.

The play is sensational throughout, climax capping climax, events moving in continuous sequence from first to final curtain, the intermissions being periods of arrested action somewhat similar to "Rope's End." But although there are episodes of broad comedy there is no farce. There is loud laughter, but always at the expense of some character, and the cumulation is a cynical laugh at lawyers, district attorneys, policemen and judges. The boxoffice power lies in its difference from the ordinary run-of-the-shows, and the appeal usual.

Individual performances were smooth this first night after the show's brief workout at Long Beach. In this company of crooks, chief attention was focused upon Rocklie, Fellows and Franklyn Farnum in the roles of senior and junior law partners, both appearing typically lawyerlike and taking full advantage of their opportunities.

The most spectacular performance of the evening was turned in by Del Lawrence in the role of police inspector. Robert Millikin was cast for this part but was taken ill on the morning of the opening and Lawrence filled the breach with only 12 hours of study. It would be hard to imagine a better performance even with many rehearsals to his credit, and his

delimitation of a hardboiled cop succumbing to financial temptation and his subsequent discomfiture was a classic of characterization. Lawrence is to continue in the part.

Another colorful role was contributed by Frank Dawson as a body-robbing coroner whose hands soaked pockets before pulses, and a picturesque character also was that of a hell-raising hospital interne played by James Guilfoyle. Between them they generated many a belly laugh.

Kit Guard more than adequately filled the role of the gangster go-between and killer. The part was a natural for him in every way.

Barbara Bedford's pleasing control voice and personal charm served her well in the ingenue part of the junior lawyer's sweetheart, marking her performance a high point of the show. Her best work was done in the second act where she reflected a most delightful pose and self-control as well as reasonableness in a browbeating scene with the police. A charming girl of true capability.

Joe Carew appeared briefly as a flaming lie desiring to beat her husband to a divorce. Her lines were clearly and tellingly delivered; her charm and bearing self-evident. Kitty Leeds, as a chirklily competent law stenographer, gave her character a bearing of the scenes and never failed to hold them up.

Others in the cast were Ross Chatterly, crooked district attorney; James Gordon, judge; George Morrell and Frank Lengel, clerks. Also appearing on the program but not on the stage were "Morocco Oliver" and "Graumann Silk," stretcher bearers. The author of the piece is Samuel John Park; director, Warren Millais, all working for Andy Wright, producer.

Yates.

"THE HERO" MUSIC BOX THEATRE HOLLYWOOD (Reviewed March 31)

The market value of "The Hero" to the City Repertory remains to be seen. It's one of those things they may fall for—and again they may not. The Music Box was never so nearly on its feet as it has been since the advent of the City Repertory. And it is gaining ground rapidly by way of con-

stantly good productions. "The Hero" is their first sign of weakening.

The cast as a whole, which does not include any of the members of the regular Repertory troupe, is not as good as usual. One made a serious error in casting strictly to type and without regard for the actor's own experience. That is a modern theatrical habit which we were beginning to hope the Repertory had not acquired.

However, fovey gossip fell largely on the favorite side of the fence. On the excellence of Grant Mitchell's performance there was no dissention whatever. The set was ostentatious in its ugliness and created an effect of bad taste rather than the helpless poverty with which the characters struggled. It should at least have been homelike.

The subject matter of Gilbert Emery's play is not one designed wholly for entertainment. It is a story of the forces in the making of the World War which many are inclined to ignore. It is unpleasant. It is a valley.

Emery O'Neill would delight in browsing. Yet O'Neill could not have found his way out of it any more surely than this Emery. The drama is just as edifying, brutish and ugly as the psychological generation just as deep as O'Neill would have it without the picture being an entirely brutish and ugly. It is inclined to offend a public still believing that now and then there still are small sons of men who will battle his own instincts.

Andrew and Hester Lane have been married for several years. They are small and are typical of thousands of people—afraid to think. Andrew is treasurer of a church and is president of the minister calling him his Rock of Gibraltar. That's the kind of a fellow he is and is honest. And when Fate hands him another one he grins and chuckles and bed bugs.

His wife is reasonably contented. She wants a new dress and a new hat, and she does not have, but she could have enjoyed going right on being a martyr if Oswald, the missing brother, had not come along.

This Oswald is the black sheep of the family—just a bum, has one dollar in his pocket and is but to the wife who never knew romance he is a mystical character from another world—"the hero."

In the house are also a Belgian girl, Martha, who does most of the housework for board and room, and the pill-taking mother of the two brothers.

Once Oswald has taste runs to foreign girls, and Martha can't resist him. The second act finds Oswald returning from church with a sermon giving a lecture about the war. He finds Martha in a state of dejection, and he puts her back together and gets the right answer. The girl is rather in a spot with no money. In stalk the family group, Andrew bearing the proceeds of the lecture amounting to around \$500. When we know it was coming and we weren't wrong. Oswald has glued an eye on the church money.

When the rest of the family retire there follows a morbid little scene in which Hester tells Oswald how marvelous he is and makes it plain that she could be his for the asking. It is only when he comes back to the room and finds him in the act of flogging the funds that it dawns on him that this brotherhood of hers is a bit of a bad egg.

So far Oswald's only human quality has been a great love for his little nephew. He is born parasitic, and takes offense when Andrew suggests after three months that he might contribute a little to the family budget.

The sun rises on the third act. It is too late to the unpleasant mother, oblivious to all that is going on in the house, is preparing to attend a funeral. Oswald is still in the house and has the money. Hester knows by this time about the Belgian girl and also knows that our hero is planning to use the money for his own transportation back to France. He goes from the house, leaving two disillusioned women. Fire engines are heard rushing by, and shortly comes the news that kindergartens has burned and Oswald has saved the life of his little nephew. The expert is his own. It is Hester's chance to

keep up the illusion of the man, and she lies honorably—yes, Oswald was just on his way to the bank. Of course, they will have to back the money and burn with money that should go toward the kid's education, but then it means a great deal that Oswald is still "the hero" in the eyes of the neighbors.

The City Repertory made no mistake in starring Grant Mitchell in his original role in the production. His is a sympathetic personality that dies deep. His pathos and humor are closely intertwined and will be a long time remembered. It is an excellent dramatic character, and he rates accolade all around.

Helen Keers was the only face card in the deck otherwise. She did a standard mother of the ailing type with great naturalness.

Walter Vaughn as Oswald showed in spots, some good, some bad.

Norma Lee was the weak wife, cast to type.

Georgette Rhodes played the unintelligible Belgian girl, and Jack

Stard did credit to the young man for whom Oswald died.

E. R. T.

"BROKEN DISHES" EL CAPITAN THEATRE HOLLYWOOD (Reviewed March 30)

Another Henry Duffy production of a play about the Great American family, in which the playwright, Martin Flavin, has developed the bourgeois of consistency and dragged in happenstance too freely, sacrificing logic and conviction to expediency.

Everybody knows that strange coincidences do happen in life, but not regularly, and everybody knows that while accidents happen in the best regulated families they should not happen illogically in stories or plays just of being called coincidence. Such expediency does not mark clever play-writing.

"Broken Dishes" is the story of a family dominated by a mother who incessantly preaches to her daughters that they must not make the mistake she herself made, that of marrying a routine breadwinner. She holds up to them the ideal image of a man she claims she might have married, a tall, romantic six-footer with black curly hair and a black moustache, who now controls a bank or a railroad or both. One daughter outsmarts her, however, and marries a delivery boy.

At this point walks in a prosperous looking man with black curly hair and a black moustache, none other than the sweetheart of other days! But not only have the coincidence of his arrival been a critical moment, after a thirty years absence, but it develops that it is also a coincidence that he appears as the mother described him, as actually he is red-headed and used to be known as "Brick."

And to make matters worse, he never was, but was formerly the town butcher boy and is now a fugitive from justice in disguise! And so it develops that all the mother had made the wise choice and daughter becomes justified in marrying the delivery boy.

Poor nagged and downtrodden papa now looms larger on the family horizon and need no longer wash dishes.

However, the production is well enough staged and there is sufficient interest in the way of the three character actors, Percy Pollock, Tom Brower and Lloyd Nease, to provide a certain entertainment for the customers.

Pollock, perhaps best known for his work in "Lightnin'", turns in a limited performance as the merged pa of the family, and he is very ably supported by Brower as the miserly father and Nease as an equally ancient grave digger.

Grace Stafford is the rebel daughter, and she lies honorably—yes, Oswald was just on his way to the bank. Of course, they will have to back the money and burn with money that should go toward the kid's education, but then it means a great deal that Oswald is still "the hero" in the eyes of the neighbors.

ter, and endows a colorless part with lively ability. Opposite her is Melville Ruick in the juvenile role of delivery boy which requires little but the straight reading of lines, and the mother is played with conviction by Alma Lee. Also on the stage are the Warner and Helen Klebe, overpowered daughters of the dominant mother; Thomas Chatterton, the usual lover, and Donald Campbell, a dick.

Edwin H. Curtis directed with a simple finesse, and the simple inobtrusive set was designed by Ernest Glover.

Paul Finster's orchestra furnished pleasing music during the intermissions. Business was good.

Yates.

"SPINDRIFT" COMMUNITY PLAYHOUSE PASADENA (Reviewed March 29)

A genuine "theatre" production of a play, by the thoughtful playwright, Martin Flavin, which proves to be a delicious joke.

"Spindrift" is an art home on the California coast, close enough to the sea for us to hear the surf and almost feel the tingle of blown spray—spindrift, the term also applied symbolically to the bohemian-minded inhabitants. The principals are a middle aged man who had always longed to be an artist but had been compelled to follow the commercial cancellations falling heir to a comfortable legacy; his wife whose art hobby was keeping a stone mason busy tearing down and rebuilding the family legacy was about spent; a son whom the father had determined should be a middle aged man who would inherit the family legacy.

Within the circle of this group we find a famous sculptor and his mistress; a painter and his wife; a pair of tourists, the woman of whom we have heard, and wishes to buy "Spindrift"; and a playwright who always has a marvelous idea of how he will some turn into a play.

The son falls in love with the sculptor's mistress, the tourists practically close the deal for the purchase of "Spindrift," the money from which is to taken the son to Paris for art study. Then, all in one evening comes the suicide of the leather man, the elopement of the son, an earthquake and the death of a maid—the only religious one in the group—then comes the women and the cancellations of the deal by the scared tourists, and in no time at all everything is as it was. Father takes up his paint brush, son looks on in admiration after having declared for a commercial life, mother plans the rehabilitation of a destroyed chimney, and the final curtain lowers casually upon the group being harangued by the playwright on the subject of a marvelous idea for a play.

It is all a huge joke on bohemianism and its disciples, somewhat disconcerting to normal routine workers who feel they are being cheated out of something, but keenly enjoyed to the accompaniment of the usual kind of those who know or are of the arts.

The production was thorough in (Continued on Page 15)

DAINTY

DANA WARRENE XYLOPHONISTE—DANSEUSE

Youth—Melody—Personality and Speed
Fourth Season

RKO Show, State Theatre, Long Beach, April 6-13
OPEN FOR ENGAGEMENTS IN AND AROUND LOS ANGELES
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Most Distinguished of Women Pianists

FIFTH CONSECUTIVE SEASON
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NEXT WEEK

RKO THEATRE LOS ANGELES

Leonard Stevens

More Than Just a
Piano Player at

B. B. B.

CELLAR CAFE HOLLYWOOD, CALIF.

NIGHTLY
P. S.—Ask Anybody in the
Audience about the
Direction of B.B.B.

JOE WILLIAMS

"JUST ME"

DANCING WITH

OLSEN and JOHNSON

EN TOUR

RKO CIRCUIT

Facts' Echoes From Melody Land

Hot Licks of Music

By JACK B. TENNEY

The average dance-musician strikes me as a very imprudent sort of a fellow. I suppose there are beaucoup excuses, but none of them are too good. This type of musician is only always in two places—working and on top of the world, or looking for a job and broke. Even while they are working things are not always as they should be. They are usually broke the day after pay-day.

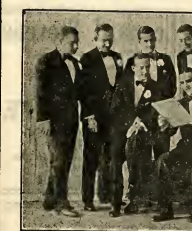
I've talked to some of them about it and haven't received many reasonable answers as yet. One told me that he had not been fortunate enough to find the right break—that is, landed a job that lasted long enough for the next famine. There may be a lot of truth in this, at that, and a check-up might be starting. It certainly is pathetic to always be paying up for the time when you were not working and had to borrow, but it is more than pathetic to have the job go "boom-boom" just as you begin to see daylight.

There is no doubt that some of our indigent brothers have this almost lachrymose. On the other hand it will be discovered that most of these same brothers are driving a very late model automobile with only seventeen payments to go. It also will be found that they possess most of the modern nicknacks that may be delivered for a dollar or so down. One musician of my acquaintance lost two automobiles and a radio in the same year. A certain finance company is quite eager to locate another.

I am not one of those brainy individuals who oppose luxuries for the improvident poor. That argument about "the more some people get, the less they have" never carried any weight with me. It is too much like refusing to give a starving tramp chicken and pie when you might give him hash, on the theory that the big bum will eat it all up anyway. It is a rather healthy human characteristic to want one of everything and there is no valid reason why anyone should not have all they can get—even if the finance companies get the most in the long run. But the wise bird will stop and ponder a little and stop the matter out to his own advantage.

The average musician usually makes a fair wage, if the job isn't one of those arrangements where he gives the leader a present every week and turns back a twenty to the management. The reward sheet will appear O. K. If he is young (of course, he will be thoughtless) he might well consider the probable number of years of earning ability ahead of him. A fair idea of the musician's career might be ascertained from the ages of those who have involuntarily retired in the old home town.

A wise critic recently said: "It must be an exceptional orchestra that can stay 6 months in the one ballroom." We hate to brag, BUT take a peek at our record of successful business.



WEE FALLON AND HIS CALIFORNIANS

NOW IN SECOND YEAR AT
WILSON'S BALLROOM
(Formerly Cinderella Roof)
LOS ANGELES, CALIF.

Song Leaders

LOS ANGELES

Established leaders of the past several weeks still hold their own in popular sales of sheet music, and the general arrangement of the followers is reflected, with "White Dove" from "The Rogue Song" making a surprise appearance in the best sellers. This is a number from the original "Gypsy Love from which "Rogue Song" was made. Here is the current line-up:

1. "Springtime in the Rockies"—Villa Moret.
2. "Happy Days"—Ager, Yellen and Bernstein.
3. "Should I?"—Robbins.
4. "With You"—Berlin.
5. "There's Danger in Your Eyes"—Berlin.
6. "Cryin' for the Carolines"—Remick.
7. "White Dove"—Harms.
8. "If I'm Dreamin'"—Harms.
9. "Woman in a Shoe"—Robbins.
10. "Singing a Vagabond Song"—Santly.

Right behind these in sales are: "Chant of the Jungle," "What Is This Thing Called Love," "The One I Love," "When the Little Red Roses," "When I'm Looking at You," "Song of Love" and "Cottage for Sale."

Recordings

1. "Putting on the Ritz"—All recordings.
2. "When I'm Looking at You"—(Tito) Victor.
3. "Happy Days"—All recordings.
4. "No body's Sweetheart"—(Whiteman) Columbia.
5. "What Is This Thing Called Love"—(Reisman) Victor.
6. "Only a Rose"—(Crooks) Victor.
7. "Hanging on the Garden"—(Victor) Victor.
8. "Woman in a Shoe"—All recordings.
9. "We Made an Open Fireplace"—(Vallee) Victor.
10. "Springtime in the Rockies"—Columbia.

In the demand also are "When the Little Red Roses" and "Sing You Sinners."

FRANCISCO

In a new deal on sheet music "Springtime in the Rockies" again found first position while the remaining sheet music were considerably shuffled about. First ten sellers are:

1. "Springtime in the Rockies"—Villa Moret.
2. "Happy Days"—Ager, Yellen and Bernstein.
3. "Cryin' for the Carolines"—Remick.
4. "Should I?"—Robbins.
5. "Woman in a Shoe"—Robbins.
6. "Kiss Me With Your Eyes"—Villa Moret.
7. "With You"—Berlin.
8. "Congratulations"—DeSylva, Brown and Henderson.
9. "Chant of the Jungle"—Robbins.
10. "Mona"—DeSylva, Brown and Henderson.

Recordings

1. "Springtime in the Rockies"—All.
2. "Danger in Your Eyes, Charlie"—Harry Richman (Brunswick).
3. "With You"—All.
4. "Should I?"—Paul Whiteman (Columbia).
5. "Happy Days"—Johnny Marvin (Victor).
6. "Cryin' for the Carolines"—Guy Lombardo (Columbia).
7. "This Thing Called Love"—Leo Reisman (Victor).
8. "Puttin' On the Ritz"—Leo Reisman (Victor).
9. "On a Diet of Love"—George Olsen (Victor).
10. "Song of the Islands"—All.

PLAYING OVER KOIN

PORTLAND, Ore., April 3.—Warner Bros. and its Koin City Orchestra are now being featured over station KOIN.

OPENING IN DENVER

SAN FRANCISCO, April 3.—Henry Halstead and his Orchestra, formerly at the St. Francis Hotel here, are opening at the Cosmopolitan Hotel in Denver.

HAVE MUSIC COUNTEUR

SAN FRANCISCO, April 3.—S. H. Kress store has installed a sheet music counter in its Market Street headquarters, offering pop numbers at a 25-cent rate.

MAX BRADFIELD MADE M. C. AT FOX-COLORADO

Max Bradford has been installed as permanent orchestra leader in the Colorado Theatre, Pasadena. All Fanchon and Marco Ideas have premiered in this house. Bradford is of F. and M.'s pioneer masters of ceremonies and knows the game from the ground up.

BUILDING UP AND FOLLOWING FOR DON

SAN FRANCISCO, April 3.—The new Paramount is setting its conductor, Don George, in with the kids. Organization of a kiddies' club was completed last week with the youngsters attending a Saturday morning show, where George was the organ console accompanying the kids. Those who will play they provide by and for themselves.

Paramount management has issued a card to the kids admitting them ten times at 15 cents a crack. At the end of the ten times they can bring a free guest to any one of the Granada shows by displaying the card.

George is one of the very few orchestra conductors who also knows his organ console. Until a few weeks ago he was house organist at the public house of the old Ramsay in from the East and made George conductor.

ORDERS FROM ABROAD

SAN DIEGO, April 3.—Manhattan Music Publishing Co. has just filled an order for 100 copies of their song, "Senorita" for Monaka Music House of Japan, and also is in receipt of a letter from Anton J. Benjamin, music publisher of Germany, in which the latter asked permission to republish "Senorita" for his territory, offering the firm a guaranteed amount in advance besides a royalty on copies sold.

DOING NIFTY TIE-UPS

Al Burgess, working under the direction of Sig Bosley of the Robbins firm, has effected a number of tie-ups with leading merchants, has placed 200 cards in gasoline stations extolling "Hanging a Hole in the Sky" and is having 500 cards distributed by grocery stores and markets extolling "Cooking Breakfast for the One I Love," in which Ben Hur coffee gets a break.

IS RADIO PIANIST

Polly Hall, who works with the Villa Moret firm for a number of years, is now one of the studio pianists at KFI.

WITH RED STAR

Jack Reed, formerly in charge of the San Francisco Irving Brin office, is now connected with the Red Star Music Co. in Los Angeles.

GLEN BUCEY

And His POM POM HIT BATTERS

With Ellis "Red" Thompson, sax; Jimmy Balderas, piano; Leo Hagan, trumpet; William Alexander, banjo and guitar; Russell Harrison, trombone, and Jean James, piano.

Pom Pom Night Club, Hollywood Indefinite

WILL PRIOR

CONDUCTOR
NEW STATE THEATRE, SYDNEY, AUSTRALIA

TE HENKEL

MUSICAL CONDUCTOR and PRESENTATION DIRECTOR

CIVIC THEATRE
Auckland, New Zealand

Pit Orchestra of 30 - - - Stage Band of 20

M.C.A. KEEPING UP RAPID STRIDE

The Music Corporation of America is extending its enterprise by leaps and bounds, according to word received here from the East. Recent activities include:

1. Jimmie Joy and his Orchestra, who for the past three seasons have been featured at the Brown Hotel, Louisville, opened at the Hotel, Louisville, on April 28. The band also will broadcast over KMOX, and are recording exclusively for Brunswick.

2. Bobby Meeker and his Orchestra, who were booked into the Jefferson Hotel, St. Louis, for six weeks, have had their contract extended until the summer season sets in.

3. The fifth consecutive season the management of the Steel Pier at Atlantic City has contracted with the M.C.A. for a series of orchestras. Those who will play under the M.C.A. bookings during the coming summer are: Ted Weems, Jack Crawford, Wayne King, Phil Baxter, Eddie Neibaur and his Seattle Harmony Kings, who have been featured at the Trionon Ballroom, Chicago, for two years, have signed exclusively with the M.C.A. Emerson Gill and his Orchestra, who have been featured at Cleveland's Show Boat in the Hollenden Hotel, have also signed exclusively with M.C.A. They close at the Hollenden early this month, and start engagements at several hotels on the M.C.A. circuit, returning to their former spot in the fall.

4. Hogan Hancock and his Orchestra, booked into Shadowland, San Antonio night club, for two weeks, have had their contract extended to run until May 1.

LIEBMAN IN S. F.

SAN FRANCISCO, April 3.—Harry Liebman, assistant general manager of DeSylva, Brown and Henderson, was here this week visiting Lou Emmel, local representative for the music publishing firm. Mrs. Liebman accompanied him.

PUBLISHING NUMBERS

All numbers for the Pathe picture, "Swing High," are being published by Shapiro, Bernstein and Co. Included are "Happiness Over the Hill" and "Do You Think I Could Grow on You?"

HAROLD HOWARD

AND HIS ORCHESTRA

B.B.B. CELLAR CAFE
Hollywood, Calif.

Hot Licks

ADD MEN TO PRIES BAND AT ST. FRANCIS

SAN FRANCISCO, April 3.—Public is augmenting the orchestra at its St. Francis Theatre by four men, with the baton remaining in the hands of Larie de Pries. Hereafter the house has had only seven men under de Pries' direction, but with the total brought up to 11 the weekly concerts will be featured even more than currently.

HELP CHEST DRIVE

OAKLAND, April 3.—The local branch of the San Francisco Musician's Union, under the secretaryship of George Price, has been taking an active part in the Community Chest drive by donating the services of members for 45 minutes daily. During the past week the following orchestras played for the Chest workers: Chuck Dutton, Hotel Oakland; Oscar Preston, R-K-O Orpheum; Jack Cone, Rose Room; Hermie King, Fox Oakland; George Schultz, Neptune Beach; Reg Code, Athens Club; Ed Buckholtz, Danceland; Charles Dyer, Moose Club.

BANDS AT BEACH

OAKLAND, April 3.—Neptune Beach, Alameda, opened its summer season this week. Les Reynolds and his Orchestra and George Schultz and Band hold the music contracts for the resort. At the opening day's festivities Jack Laugel had the band for the local game.

AT SHRINE SHOW

SAN FRANCISCO, April 3.—Valentine and his Roof Garden Orchestra are booked to play at the Sacramento Civic Auditorium next week for a Shrine show.

NEW W. B. TEAM

Joe Young and Harry Warren, composer and lyricist, who have just been signed by Warner Bros., are en route to the coast.

phone and drums (with traps) attachment. All the noises of the modern jazz-band may be reproduced. A Hungarian piano manufacturer recognized the efficiency of the new instrument and started to produce and advertise them on a large scale. The jazz-musicians of Budapest were aroused to action and decided to break the machine to pieces wherever it made its appearance. The first assault occurred in a Budapest cafe. The boys got together the following day and extended their exertions to Mr. (senior hotel signor) whatever they use in Budapest) Szereks and that gentleman moved himself to Vienna. He is now reported as dickering with American business men in an effort to market his production in the United States. So unless this instrument is terrible—and we hope it is—the Breakophon is going to bust up a lot of small jazz-combinations in these parts. Our only hope is a wage scale that will be equal to the salaries of the displaced members.

Orchestra Reviews

McELROY'S SPANISH BALLROOM BAND

SEATTLE

(Reviewed March 29)

Cole McElroy's aggregation of 10 musicians stand in high favor with terpischorean enthusiasts of the Northwest. The band has been playing to good houses locally for the past two years and is still going strong.

Bus Greene, Bob Dickinson and Jack Schumacher are in the sax section, each man doubling on clarinet, and Dickinson, in addition, playing fiddle and Schumacher, trumpet. The brass section embraces Fred Morelock and Don Anderson, trumpets, a d. Spec Thomas, trombone. This trio also team for mellophone solos. Tom Curtis is heard on both the Sosa-piano and bass viol. Syll Halperin, at the piano, is leader and arranger, while George Eichorn handles the tympanid and drums in addition to being featured in vocals. Johnny Sylvester, on the accordion, and Ted Muller, master of banjo, complete the band's personnel, that has been together, in the main, for years.

They have perfect rhythm and handle themselves in masterful fashion. Each boy sings well and has plenty of personality. Judging from the band's renditions of all the late pops, the boys used several comedy bits that were good. Of these, "Sing, You Sinners," as arranged by Halperin and Eichorn, was cleverly done. Mullen sang the first chorus, with the trio from the reed section offering the third chorus after some hot orchestral tricks. A clever bit of satirical fun, the spiritualistic rendition of "Great Day," clicked nicely with the fans, the entire assemblage stopping their looting to listen. Freddie Morelock and Ted Mullen did a neat bit of tin-type work with "Never Throw Stones at Your Mother," in which Sylvester offered some fast accordion accompaniment.

Mullen and Dickinson had a nice satire on Chic Sales with "The Robin," Dickinson supplying the comedy fiddle work and Mullen doing the vocals. Straight dance stuff was unfurled with verve and individuality. Halperin obviously works hard over the stock arrangements and his efforts get results. Of the singing members of the band, George Eichorn has a voice that clicks.

CLUB VICTOR

SEATTLE

(Reviewed March 27)

Vic Meyers and his Columbia Recording Band furnish the music for this spot, one of the classiest here. Ten men render the latest pops in a free-symphonic style, and clicks with the patrons. Personnel of the unit embraces William Bulard, piano; Robert Gordon, Danny Mann and Joe Adams, reeds; Glenn Atchison and Billie Stewart,

trumpets; Al Thompson, trombone; Walt Haines, string bass; Freddie Hall, drums; Frank Spencer, banjo; and Billy Ullman, vocals. Cann doubles on the violin.

Entertainment features Ullman, who doubles over from Owen Sweeten's Band at the Fox Theatre. This lad, who has been titled the "Rudy Valley of the West" by local fans, is a sure-fire bet whenever he picks up the megaphone. Working in front of the band, he scored neatly with his warbling of "It's Because," "If I Can't Have our Love," "What Do I Care?" "I Love You, Believe Me," "I Love You," "Man From the South," "Melancholy Baby," and a host of others.

Carolynne Snowden is currently featured as the only floor entertainer. Her first was "Sing, You Sinners." She was in nice voice and sang the tune to a hot orchestral accompaniment. She went into a fast tap routine that was gracefully executed, with some dork-ton strutting interpolated. Her second number was character offering, "Louisiana," for which she dressed as a southern mammy.

Her first was a contrance for this one she sang the low-down tune while seated on a chair, following this with a shuffle. A big hand called for an encore and she did "What Did I Do to Be So Black and Blue," real low-down and hot. She tapered the turn off with some pretty eccentric steps.

Carolynne's final number was "When You're Smiling," a poor choice for her type. Her fast tap dance to a pair of choruses was clever and drew hefty applause.

"Handy Man" as encore, was a classic. The orchestra, with musical gags, opened this one, after which Miss Snowden gave a plenty-hot rendition of the tune, following it with a fast eccentric routine of steps. She begged off after a pair of bows.

The entire show goes over the air by remote control via KJR.

WITH HARMS

Mickey Hester is now connected with the Harms office, which is under the direction of Artie Mehlinger.

CHANGE DISTRIBUTION

Distribution of Brunswick phonograph records is no longer being made through the howling and billiard branches of the Brunswick company, but is being turned over to leading music wholesalers throughout the country whose organization is believed to be better adapted to sales promotion in the trade. Western Radio of California, Inc., is the new distributor for Southern California, and a San Francisco distributor will be appointed shortly. Leading Brunswick recordings now current are "Happy Days" with Charles King, and "Cherie" with Harry Richmond.

AT HASTINGS PARK

VANCOUVER, April 3.—Phil Baxter, author of "Piccolo Pete," and his Texas Tommies, open at the Pavilion, Happyland, Hastings Park, on April 5. With this band of 11 pieces in, the dance pavilion will be plugged heavily this season.

HERTZ LEAVING

SAN FRANCISCO, April 3.—After 15 years of consecutive service, Alfred Hertz this week takes his final bow as conductor of the San Francisco Symphony following his resignation tendered last year. No successor has been named.

ON VACATION

SAN FRANCISCO, April 3.—Wilt Gunzeneder, who has the orchestra at the Hotel Whitcomb, is vacationing in Los Angeles this week.

READYING FOR OPENING
SAN FRANCISCO, April 3.—The Tivoli Theatre, formerly the Columbia before Erlanger opened the new house by that name, has had a Neon sign erected and is being prepared for an opening shortly.

"Bonita" "In Heaven"
"Old Fashioned"
"Sweetheart"
"Garden of Allah"
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Now LOEW'S STATE
Los Angeles
INDEFINITE

JAY
BROWER
MASTER-OF-CEREMONIES
FOX EL CAPITAN
SAN FRANCISCO

BOPE

RKO'ing This Year

VERY HAPPY

Vaudeville and Presentations

MILLION DOLLAR LOS ANGELES (Reviewed March 27)

The question, "Does the public want vaudeville?" would seem to have been answered definitely in the affirmative when Noodles Fagan bounced out on the first show of the new vaude policy of the Million Dollar Theatre and asked the customers if they liked the idea of flesh-and-blood artists again. The result was a Niagara of applause, repeated at every show.

Fagan acted as m. c., announcing each act. The six-act bill opened with the Three Frechards, equilibrists, who goaled 'em from first curtain with thrillers, especially on the pole.

George Yeoman and Lizzie in "A Radio Broadcasting Station" did very little broadcasting, just using the set as a background for a line of wisecracks. The act garnered a lot of laughs and more than pleased the customers.

Empire Four Quartette held troy spot and registered, offering three novelty numbers for good comedy returns.

The Hadji All acted as the customers, the water swallowing, spouting and firebreathing stunts going over for a panic. A full stage act, well dressed and handled.

Noodles Fagan had the next-closing, chanting his usual verses with people in the audience for his subjects, and daughter, Mary, coming on for her stepping number, then both singing old time songs. They had no trouble selling their time-tried stuff to this first night audience.

Sonia closed with her Revue Internationale. A full stage act with a European setting, pianist and cellist on stage, assisted by band in pit; pair of male hoofers and Sonia, a husky girl, bigger than average for this type of dancing. Her Grenadier number went best, but the audience showed enthusiasm for the whole act.

Screen fare was Paramount's "Dangerous Paradise," with Nancy Carroll. Biz was good.

Yeats.

RKO LOS ANGELES (Reviewed March 27)

A four-act bill opened by the 6 American Belfords in their tumbling and human foot juggling; swift, smooth and went over big.

The comedy songologue of Lorraine Howard and Florence Newton occupied the duce spot and failed to hold the enthusiasm generated by the Belfords. They sang "I Get the Blues When It Rains" and "Wedding Bells, When You Ring For Me" mixed with patter.

fair to middling; voices poor; closing with medley of old numbers, more patter and a yodel; no call-back at this RKO.

Teck Murdock filled the troy spot with a brand new dressing and treatment for his tab "O. Henry" and the crowd went for it. The love racket practiced by the chap with a girl for each night in the week, with his turning out to be a married man after all, and the slick scene changes and personality of the girls, rated the act high in entertainment value. Sets were framed paneled in a black curtain a short street scene between each interior gave chance for the quick change. Murdock's long legs came into action frequently with the girls in hoofing numbers, and there were a pair of songs, "Nobody's Using Them Now" and "You're Just the Girl For Me." It paid off big.

Bill Robinson, headliner, followed this big act with his single "The Kiss and the Kiss and the Kiss." He opened with a gag or two then went into his tap dancing, revealing all the artistry and ability that runs him a headliner. Personality plus finish won applause all through the act, with a big cheer to close.

Picture was Radio's "Delightful Rogue," with Rod La Roque.

Yeats.

ORPHEUS SEATTLE (Reviewed March 30)

Four acts of vaude, the standard fare here now, featured Natcha Natova.

Tiny Burnett and his R-K-O. Lancers preceded the stage show with a medley of love tunes that were well done. The group included "What Is That Thing Called Love?" "You Made Me Love You," "Lower Come Back To Me" and "I Can't Give You Anything But Love, Baby." Strong's interpolations on the organ enhanced the orchestral presentation.

Tom Lomas and Company (8) opened the bill with an English act of comedy that started weak but built into an unusual novelty that scored heavily. After some burlesque comedy, staged in three before a barnyard door, the troupe did a routine on stunts that was a whiz. Six people on the elongated legs paraded around in military garb and formation in a turn that was ingenious. Each pair of stunts was larger than the other, the sextet ranging from ten to twenty-five feet in height. The fem in the act sang a bit, "The Big Parade," to precede this finale.

Tyler Mason was strong in the duce spot for 15 minutes. He

worked blackface in one, starting out with a few fast gags that clicked and then going into "Singing in the Rain." Mason has a nice tenor voice, plenty of personality and showmanship. Some more gags and he went into "Roses of Picardy." He followed with "Waiting at the End of the Road," done equally as well as the first two, trying to beg off with a comedy recitation, he was called back and sang "Mistakes," again setting over forte.

Johnny Sully and Muriel Thomas worked in one for twelve minutes with a routine of hokum titled "I and That." They've got some new gags that are sure-fire and know how to sell 'em. After some repartee, Sully did a song gag on "Wild Irish Rose," with a plant working from the house for lots of laughter. He tapered the lot with a fast bit of tap hoofing that smacked of the genuine. After this the fem entered in abbreviated form, and the duo closed with their hallelujah as a new jig, "The St. Louis Rhythm." It sold. A station black-out bit closed troy.

Natcha Natova tied things up with a 15 minute routine to close the show. Bit of a three music number with her who are of material assistance. Her first offering was titled "The Kiss and the Kiss and the Kiss," divided into two scenes, "Valse Variations" and "Agitato." The setting was exotic, embracing a purple eye with a rich-looking double stairway the only scenery. Both dances were done with grace. Natova offered a little novelty during the intermission. His bit, done with his head protruding from a hole in his curtain, was "Chant Du Rossignol," a classic that he did exceptionally well. The act was brought to a close with a futuristic bit of a "Mechanism." For this turn, the set-piece downstage was changed to a futuristic machinery. The whole of the dance carried out this mechanical idea, and displayed grace, precision and exactness on the part of Miss Natova and her three partners. The dance is a quadruple adagio. Heavy applause. Screen attraction was "The Love Racket."

Jean.

GOLDEN GATE SAN FRANCISCO (Reviewed March 28)

Almost always a capacity house at this, the only vaude theatre in town. With average program pictures hardly to be credited for all or most of the draw, it's natural conclusion that vaude is responsible for pulling in most of the business and especially so with a good show like this.

Line Trio opened. Featured rubber member of the group has plenty of credit coming to him for his excellent contortion work and the manner in which his aides throw and bend him around. The act was done Adela Versace, a pianist, opened with her own composition dedicated to Lindy and for which R-K-O is instituting a name contest. Number over okay, and then she did a classic that drew heavy applause, necessitating an encore. Excellent piano work.

With a bag full of smart cracks, some of 'em broad and some of 'em pretty sophisticated, Bob Hope had no trouble at all scoring with the hole-loving mob. An unkillable miss helped him out for a few minutes and then Hope worked the troy in the following act. Harry Webb's Entertainers. Webb, character comedian, has a band of 10 men, two featured fem dancers and a colored boy who hoofs. All worked up into excellent, fast-moving entertainment with Hope m. c. and Webb working his comedy stuff throughout.

Claude Sweeten and his R-K-O. Lancers had a better than usual version of "Tio San," with members of the orchestra being spotlighted in solo choruses for heavy re-

turns. Picture was Columbia's "Murder On the Roof."

Beck.

LOEWS STATE LOS ANGELES (Reviewed March 28)

The Singers Midgets bring as delightfully a varied act as usual, moving with pep, well dressed and a league leader for the kiddies. The entertainment includes songs and dances, both solo and ensemble, strong man act, an act by three of the best trained elephants in captivity, etc., etc.

Due to the familiarity of show business with the Midgets, a review at length is not necessary. It is A-1 stuff for youngsters, with plenty of kick for adults as well.

F. A. H.

FOX EL CAPITAN SAN FRANCISCO (Reviewed March 30)

Deiro was billed all over the town for the week's show, the heavy publicity on this premier advertisement bringing them into this house while other theatres in town suffered from the hot weather. Five heavy shows this Sunday and each of them packed. Recently returned from a tour of England, Deiro was accorded more publicity and exploitation than any other feature El Cap. has ever had, and one peep at the lineups

outside the theatre showed the heavy draw this chap is here.

Stage show got under way with Frank O'Leary and Tessie singing "Year From Georgene," then stepped out of the line to chant "A Dign Poot Woman Like Me," displaying plenty of personality and a cute voice.

In the second week of the band's popularity contest, Jay Brower introduced Bob Kimmie, who led the boys through a nice arrangement of "Can't We Be Friends?" The emcee, who tossing in a muted trumpet solo and a vocal chorus for good measure. Extra heavy returns that warranted an encore. Connor Twins on to sing "Chant of the Jungle" and "Following You" and to add a little sophisticated comedy that was over the customers' heads. Jay Brower, Pic Smith and Lowell Hawk in the \$1 to pay a \$2 debt blackout got the laughs. Frank O'Leary next on to sing "Love, Your Seal Is Everywhere" in good voice.

Building him up with a neat introduction, Brower then brought on Deiro who started off his offerings with "Romeo and Juliet" followed, displaying an accordion technique second to none. Followed with "Waters of the Minnetonka," "Serenade," and closed with "Lower Come Back To Me," only to be returned for two en-

(Continued on Page 15)

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Fanchon and Marco Route List of "Ideas"

Following is the Fanchon and Marco route schedule, with the opening dates of the tour, and the names of the towns it visits. The names of the towns are in parentheses.

LOS ANGELES (3)
Fanchon's Route
"Sunshine" Idea
Eddie Hill & Eva Thornton

SAN DIEGO (3)
Fox Theatre
The Famous Singer Midgates
Long Beach
"Went Coast" Idea
George Price
Chas. Chase
Frank Evans and Greta
Jeanne Alexandria
Joe Josselyn

LONG BEACH (3)
Fox Theatre
"Went Coast" Idea
George Price
Chas. Chase
Frank Evans and Greta
Jeanne Alexandria
Joe Josselyn

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Jeanne Alexandria
Joe Josselyn

MILWAUKEE, WIS. (4)
Wisconsin Theatre
"Went Coast" Idea
Hoy Meyer
Betty Lee
Greta and Duffy

DETROIT, MICH. (4)
Fox Theatre
"Uniforms" Idea
Armand & Paul
Sylvia Shore and Helen Moore
Joy Brothers

BUFFALO, N. Y. (4)
Lafayette Theatre
"Carnival Bells" Idea
Compasso Solo
Susan Sisters Trio
Sam Linfield Co.

WORCESTER, MASS. (5)
Palace Theatre
"Let's Pretend" Idea
Tilly and Rogers
Ed Cheney
Jimmy Haddad
Greta Green
Rita Lane

SPRINGFIELD, MASS. (5)
Palace Theatre
"Black and Gold" Idea
Four Kemzels
Maxine Hamilton
Lila Wilcox

HARTFORD, CONN. (5)
Palace Theatre
"Jazz Theme" Idea
Wally Jackson
Van De Vlier
Troupe
Nora Schiller

NEW HAVEN, CONN. (5)
Palace Theatre
"In Green" Idea
Born and Lawrence
Morgan and Weston
Franklin
Wayne and Arminda

BRIDGEPORT, CONN. (5)
Palace Theatre
"Far East" Idea
Frank Sterner
Joe Harwood
Eden Pachard
M. Samami & Co.
Ruth Kadamant

WATERBURY, CONN. (5)
Palace Theatre
"Aria in the Park" Idea
Morty and Gordon
Johnnie Plank
Rydin & Gould
Eddie Lewis
A. & H. Hall
Brewer & Willis
James Macdonald

BROOKLYN, N. Y. (4)
Palace Theatre
"Accordion" Idea
Burt & Lawrence
Hendrickson
Lester & Katsy
Nate Specter
Mary Price

PHILADELPHIA, PA. (4)
Fox Theatre
"Typical" Idea
Trado Twins
Carlens Stanton

WASHINGTON, D. C. (5)
Fox Theatre
"Kisses" Idea
Joe and Mae
Mabel & Marcia
E. & F. P. Fox
Helen Adams
Dave Hatcher
Wallace & Bernice
John Vale

ATLANTA, GA. (7)
Fox Theatre
"Song" Idea
Penny Pennington
Pearl Hoff
Alene & Evans

MIAMI, OKLA. (5-8)
"Hollywood Studio Girls" Idea
Three Gals
Lorris & Fernie
John Vale

TULSA, OKLA. (4-6)
Orpheum Theatre
"Hollywood Studio Girls" Idea
Three Gals
Lorris & Fernie
John Vale

OKLAHOMA CITY (7-10)
"Hollywood Studio Girls" Idea
Three Gals
Lorris & Fernie
John Vale

FOX T. & D. OAKLAND (Reviewed March 26)
This first-run Fox house feature Peter Brescia and his concert orchestra in regular spotlight offerings of merit, the current show being the group in selections from "Mystery."

Brescia, conducting the orchestra of 10 men, is a good-looking young chap with a nice appearance and creating a favorable impression on his audience. It's apparent they know how to conduct and he gets the most out of his gang.

At the organ was Baron Hartung, whose console intonations considerably added the interest.

Feature picture was Paramount's "Roadhouse Nights."

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brought a big hand. Sweeten soloed "Kashmiri Song" on his trumpet, muted, with the boys humming accompaniment effectively. Ray Watkins had some pretty bell work interpolated. Sweeten always is a payoff with his offerings, and this one ticked as strong as usual. *Sid.*

CASINO THEATRE SAN FRANCISCO (Reviewed March 30)

As usual, Ackerman & Harris offered a pleasing stage show. The Nell Harding girls opened with a tambourine dance to "Poet and Peasant" overture. Jacqueline Bruna, big fav at this house, vocalized a Spanish number hitting plenty of high C's and scoring heavily. Girls did a jockey number and Sylvia & Clarence rendered a song double bringing in strong returns denoting their popularity in this house.

At 10:30 in a comedy contortion turn got across nicely. Duke Tehany sang "With You." Had nice voice but was too confidential with orchestra. Girls joined in chorus. Nearing Sisters had a melody of old-time numbers took an encore and did another harmony number in which one of the girls sang an old-time ditty while the other cleverly harmonized in modern style. Clarence warbled "Alain's Mishaviv" and nearly stopped the show. Girls followed with military tap number on stools.

Joe Williams, colored hooper doing a loose jointed tap number, displayed a lot of dancing and succeeded to encore. With Tehany singing "Dancing Butterflies" and girls in a butterfly routine with two of them being suspended in mid-air, the show took an encore and did another harmony number in which one of the girls sang an old-time ditty while the other cleverly harmonized in modern style. Clarence warbled "Alain's Mishaviv" and nearly stopped the show. Girls followed with military tap number on stools.

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a routine of flip-flops. Reicard and Mavis sang each of the tunes. The remaining seven line girls were on in big plumage for a parade routine, after which they formed a pretty picture, the central figures of which were Mavis and Ted in a lifting pose, to close the opening number.

Jimmy Fawcett followed with some clever acrobatic work that was neatly executed and clicked. Terrell and Hanley followed with a lot of comedy acrobatics, that got the laughs. They tapered off their turn with a legitimate lift from the floor. For the following scene, two line girls came on for a tap routine as the curtain arose to present a puppet illusion. Reicard and his partner sang while the girls went through a nice dancing routine.

Next followed Nayon's Birds, employing much the same layout as when in vaudeville. Nayon and his wife have an interesting act. It is a clever one, and Nayon, who displays almost human intelligence with his work at arithmetic, is a clever one and gets the laughs and applause.

The finale had Mavis and Ted, whose routine had obviously been clipped. They were on for some fast and graceful adagio tricks as Mavis and Ted, Mavis sang "Underneath the Weeping Willow Tree." Five ropes were lowered against the back drop, on which five girls worked first and then the entire line. The adagio pair continued their good work until the end, with Mavis again singing the theme song, "Trees." Screen feature was "The Golden Call."

WILBUR GUEST STAR

SAN FRANCISCO, April 13— Guy Bates Post opens April 7 for a three weeks' engagement at the Casino Theatre. The show is a picture was Fox's "Seven Faces." Joe Livingston and his Orchestra were in the pit. *Oakley.*

FIFTH AVENUE SEATTLE (Reviewed March 31)
Jackie Souders and the house Band, in the pit, opened the "Trees" idea with a hot rendition of "Chant of the Jungle." Her brass opened the tune followed by pretty string work. Bill Woodbury unfurled some hot licks on the trumpet, after which a trombone trio, Jackie, Ed Kelly and Cy Woodward, played a chorus nicely, with untroubled tones. The act was well done and pretty. Ted Reicard, with the organ, warbled some chorusing as he came on the lift with the organ. Betty Shilton was seated at the console, providing the background for the accompaniment. Another hot chorus, with Betty featured at the organ, preceded a forte finish. A big hand for this one.

The rise of the curtain for the stage show revealed a tree drop set in three. Eddie Campbell whistled as Reicard and Christal Lavine sang the theme, "Trees." The show was divided into four certain sections from which came the teams exemplifying various. These were "The Shade of the Old Apple Tree," for which a gal too danced; "Underneath the Weeping Willow Tree," revealing a pair of female South Sea Island wiggles; "Under the Sheltering Palms," with Mavis and Ted performing some classy dance moves; and "The Trail of the Loneome Pine," with a pair of femmes doing

WYNNIE GIBSON, Broadway comedienne, has placed under long-term contract by Radio Pictures. Her first assignment will be a leading role opposite Jack Muhlall in "The Fall Guy." She has been in Hollywood for eight months.

SIMPSON WITH ARLISS
Ivan Simpson has been signed for a role in George Arliss' next Warner Brothers' picture, "Old English." Simpson has appeared in all Arliss' plays for years.

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Fanchon and Marco's
"Overturns" Idea
Direction Wm. Morris

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Franklyn Farnum	- - - - -	Kit Guard
Frank Dawson	-	Kitty Leeds
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